thousands of bundled straw IV

for cor anglais, bass clarinet in Bb, tenor trombone, viola & contrabass

commissioned by the LIBRA ENSEMBLE, Melbourne
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

duration: approximately four minutes

thousands of bundled straw

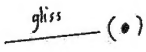
notes

all movements and songs to be performed *attacca,* ie. with as little break as possible

fermate always to be brief (less than 2 seconds)

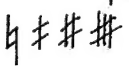
grace notes to be performed as fast as possible anticipating the following beat

glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses

glissando to exactly the pitch of the grace note


quarter tones

dal niente

al niente

wind

FL flutter tongue **T** tongue slap, percussive and sharp

clarinet in Eb sounds a minor third higher; bass clarinet in Bb sounds a major ninth lower

cor anglais sounds a fifth lower

trombones

flutter tongue

MUTE
IN ⟶ OUT adjust the position of the mute while playing

in the quintet (IV) the tenor trombone is to use a <u>normal mute</u> throughout

in the ensemble movement (VI) the alto trombone is to use a <u>harmon mute</u> throughout

strings

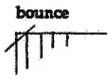
sempre senza vibrato unless indicated

⟶pont *sul ponticello:* bow near the bridge; whistling tone allowing harmonics to sound

⟶molto pont *molto sul ponticello:* bow almost on the bridge: very distorted tone

⟶norm *normale:* return to bowing in the normal position

⟶tasto *sul tasto:* bow on or near the bridge: slightly muted, thinner tone



ricochets at the attack of the bow

natural harmonic: written at sounding pitch, produced on open string

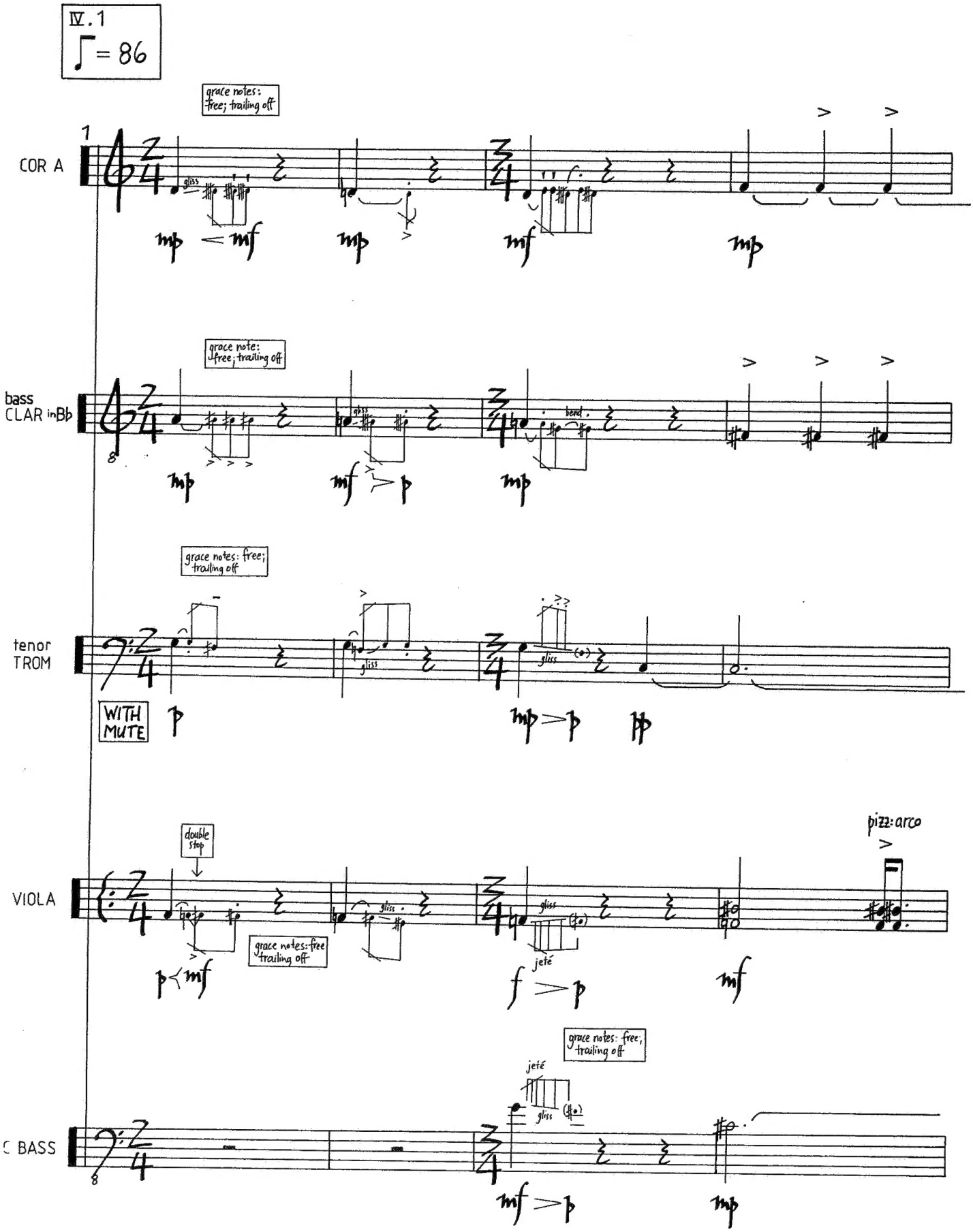
artificial harmonic: finger at the notehead and touch the string at the diamond (sounding pitch not written)

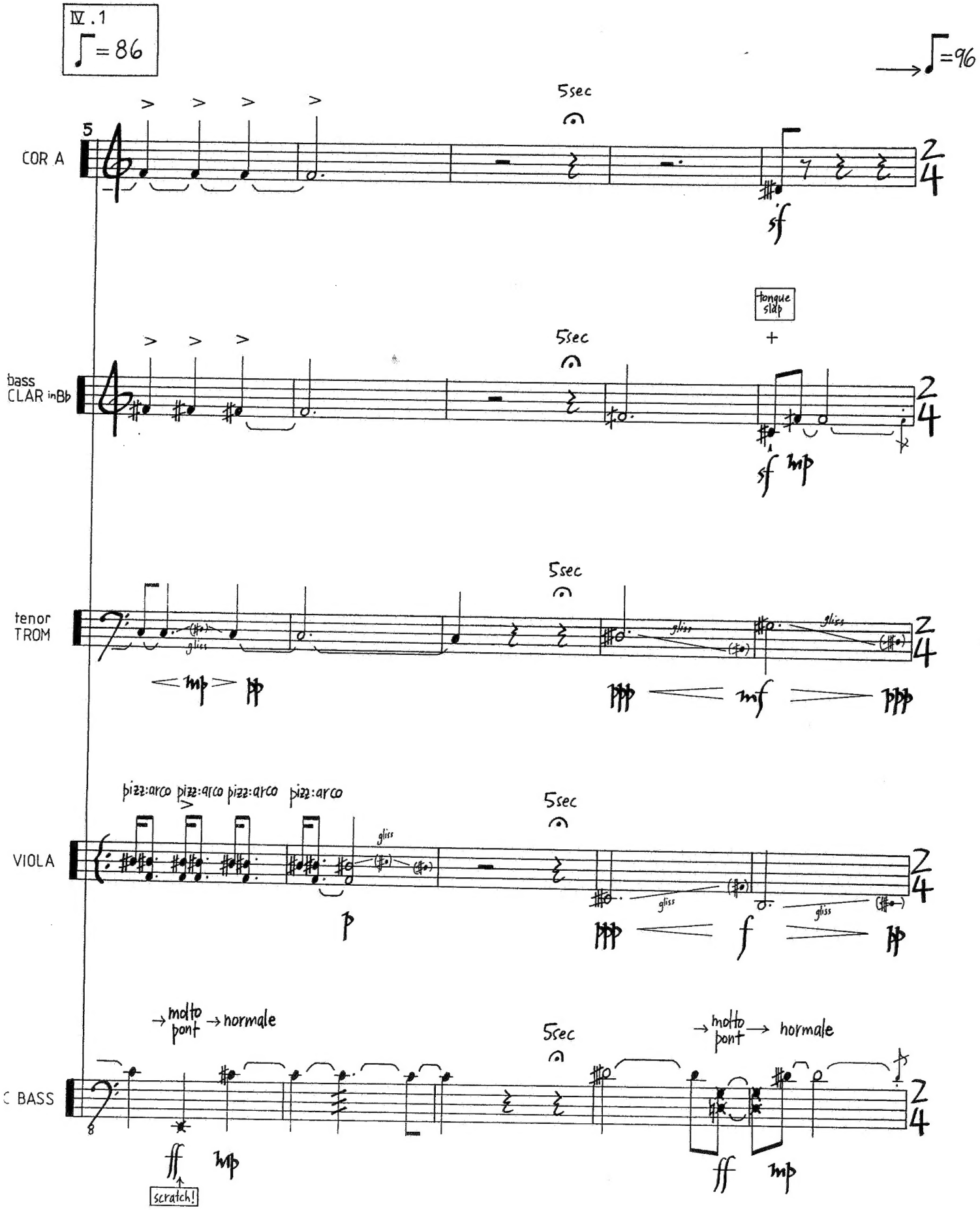
lefthand pizzicato: plucking the string with the left hand

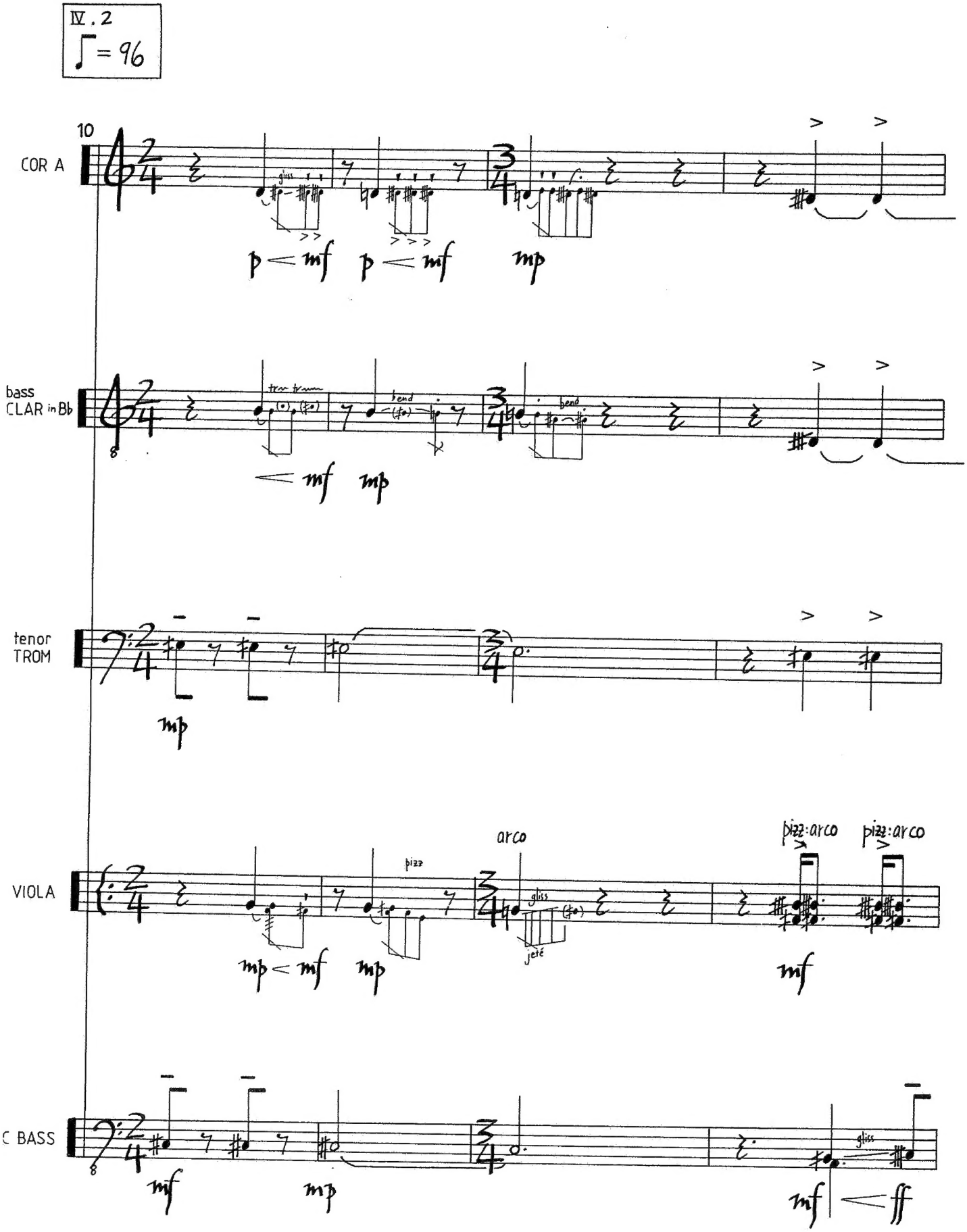
contrabass sounds an octave lower

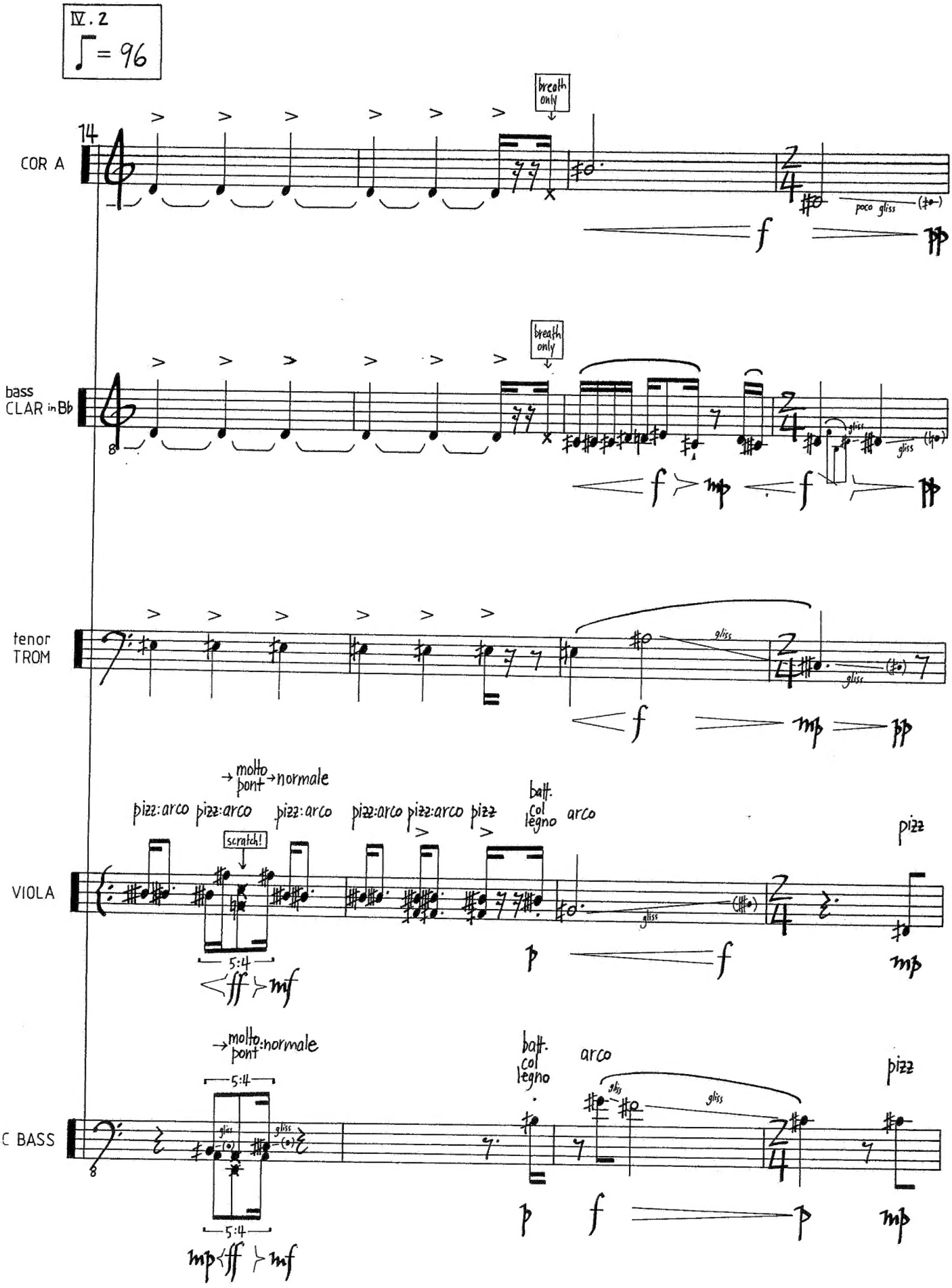
pianoforte

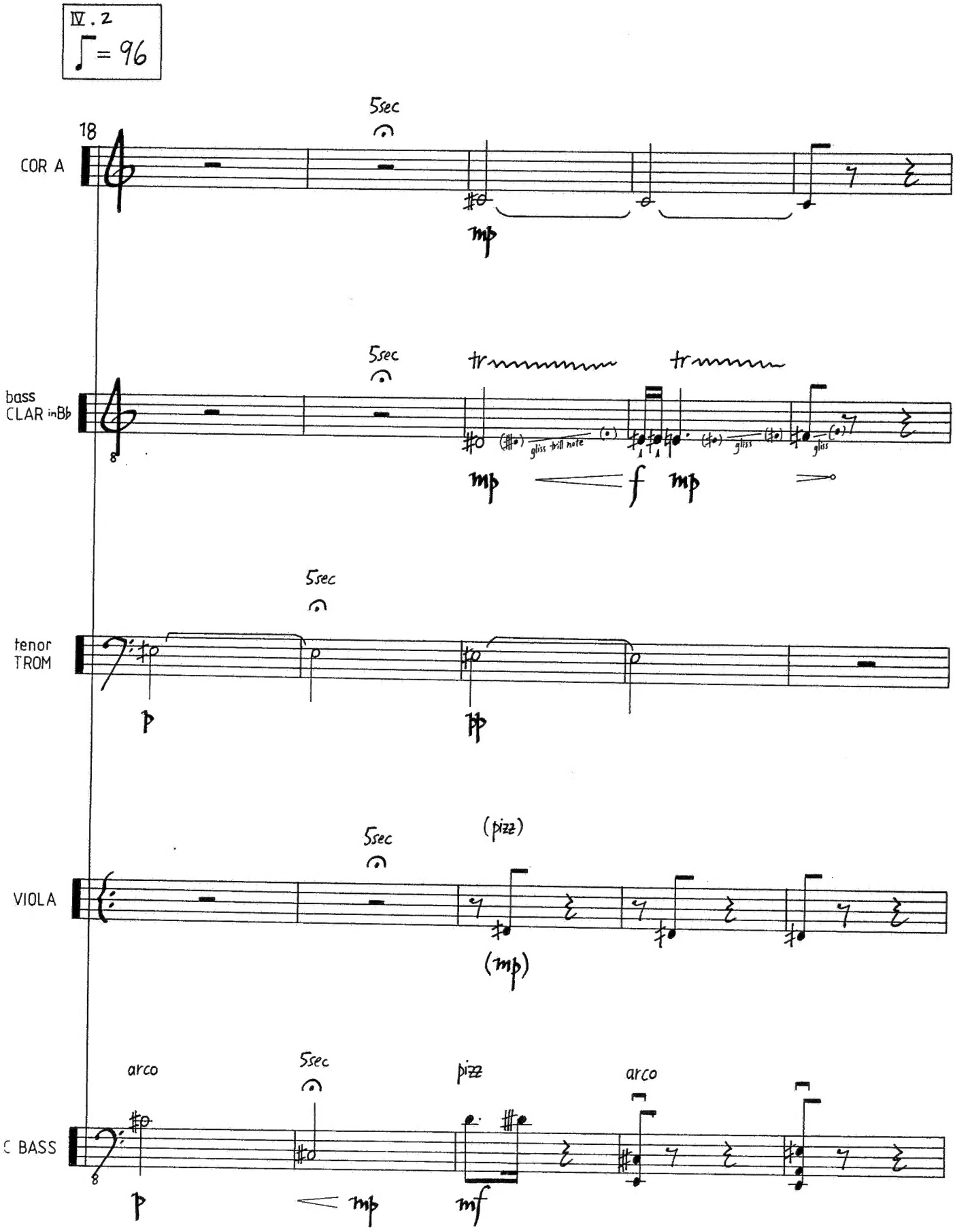
dampen the string <u>before</u> playing the note by pressing on the strings inside the pianoforte

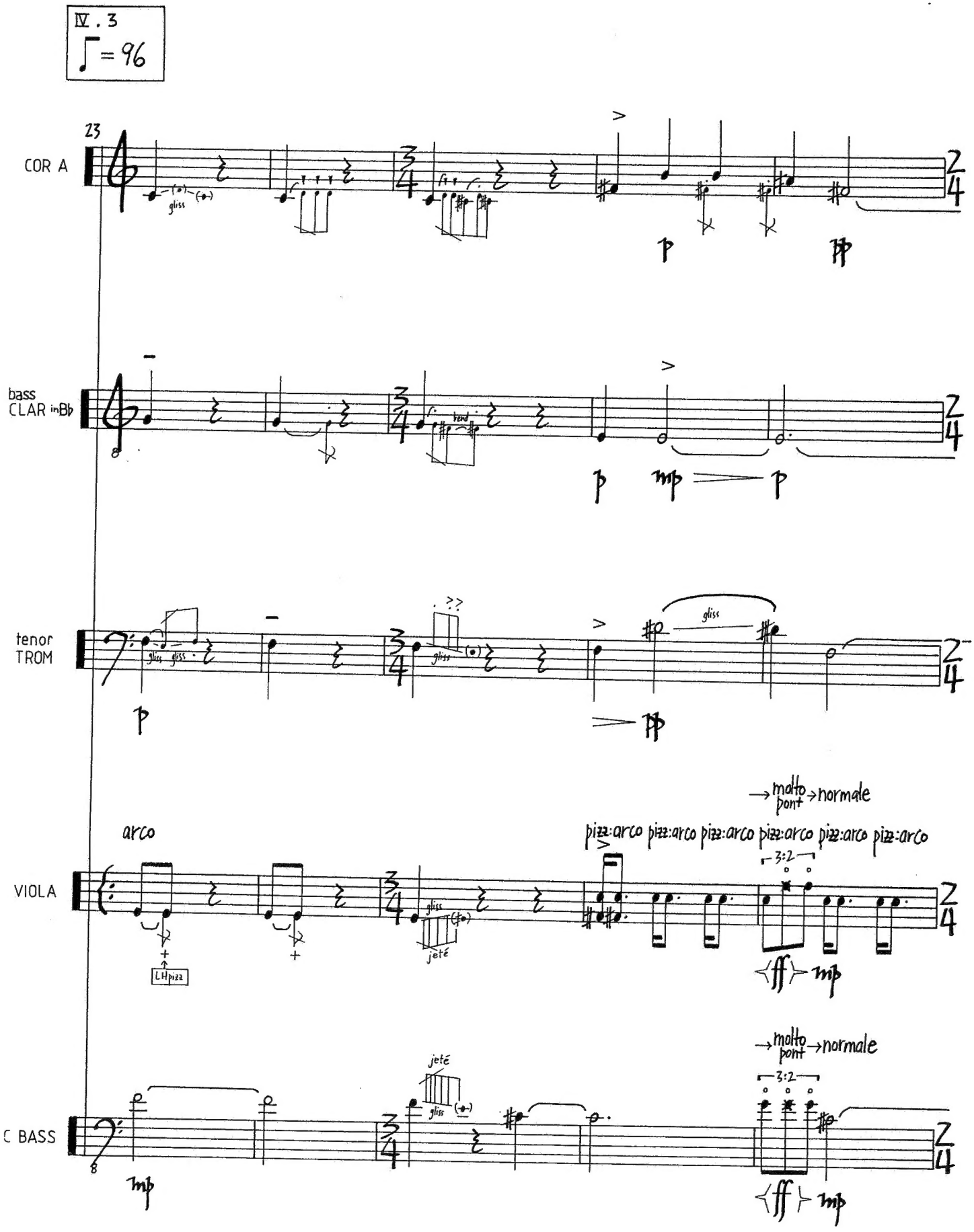

IV.1
♩= 86
grace notes: free; trailing off
COR A
gliss
mp < mf
mp
mf
mp
grace note: free; trailing off
bass CLAR in B♭
gliss
bend
mp
mf > p
mp
grace notes: free; trailing off
tenor TROM
gliss
gliss
WITH MUTE
p
mp > p
pp
double stop
pizz: arco
VIOLA
grace notes: free trailing off
gliss
gliss
jeté
p < mf
f > p
mf
grace notes: free; trailing off
jeté
gliss
C BASS
mf > p
mp

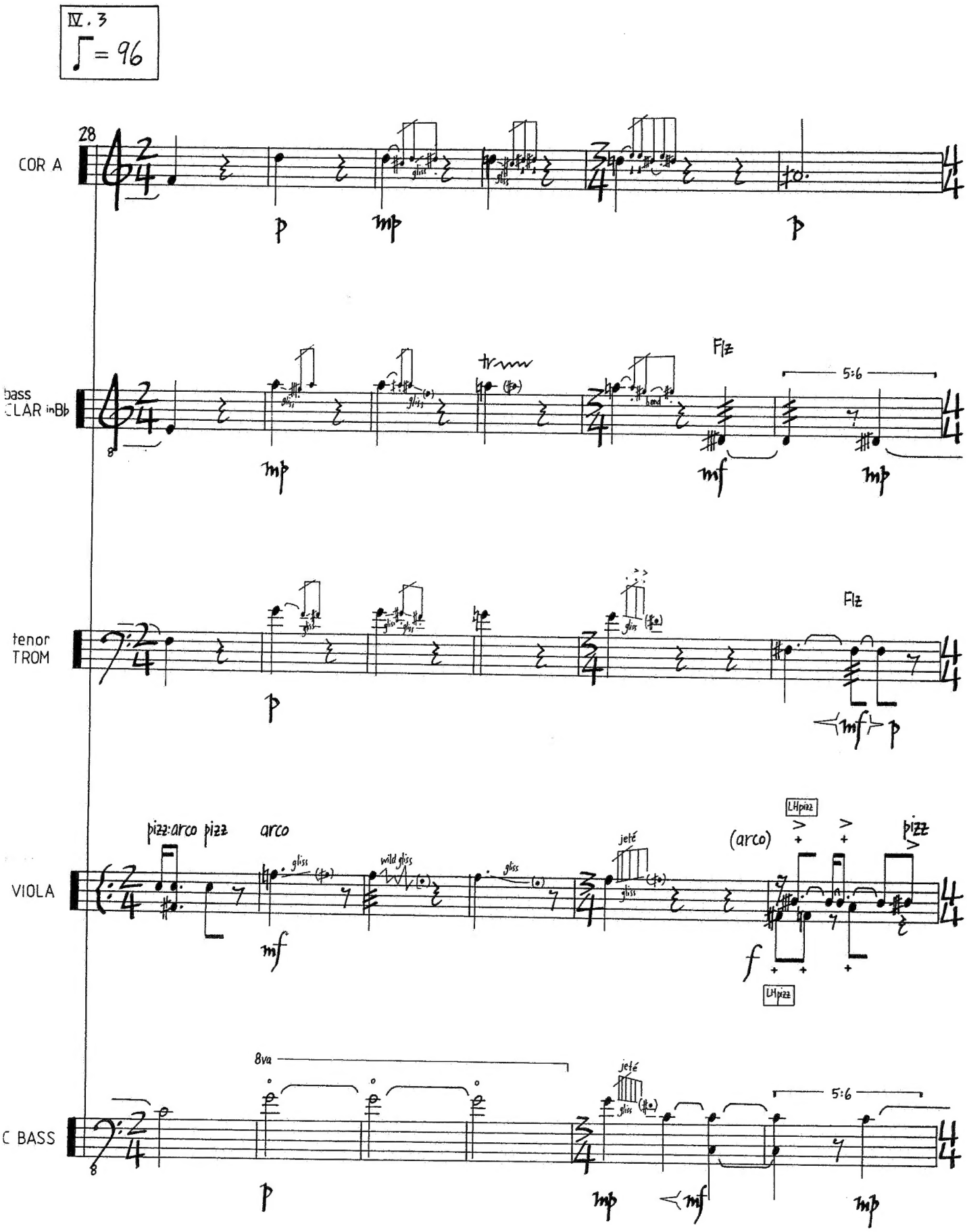

IV.1
♩=86
→♩=96
COR A
bass CLAR in Bb
tenor TROM
VIOLA
C BASS
5sec
tongue slap
pizz:arco pizz:arco pizz:arco pizz:arco
gliss
→molto pont →normale
scratch!

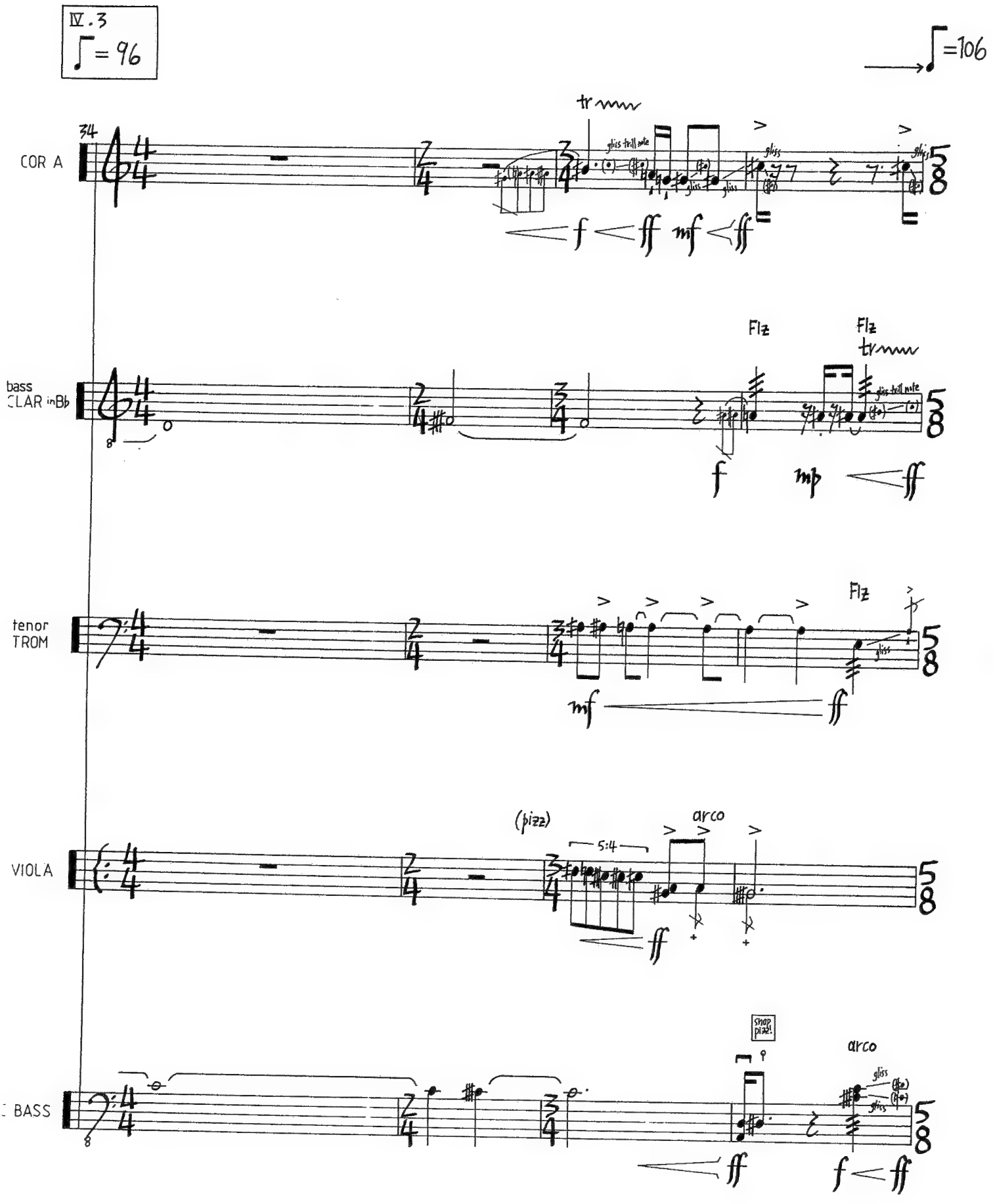

IV.2
= 96
10
COR A
gliss
p < mf
p < mf
mp
bass
CLAR in Bb
tr~ tr~
bend
bend
< mf
mp
tenor
TROM
mp
VIOLA
pizz
arco
gliss
jeté
pizz:arco
pizz:arco
mp < mf
mp
mf
C BASS
mf
mp
gliss
mf < ff

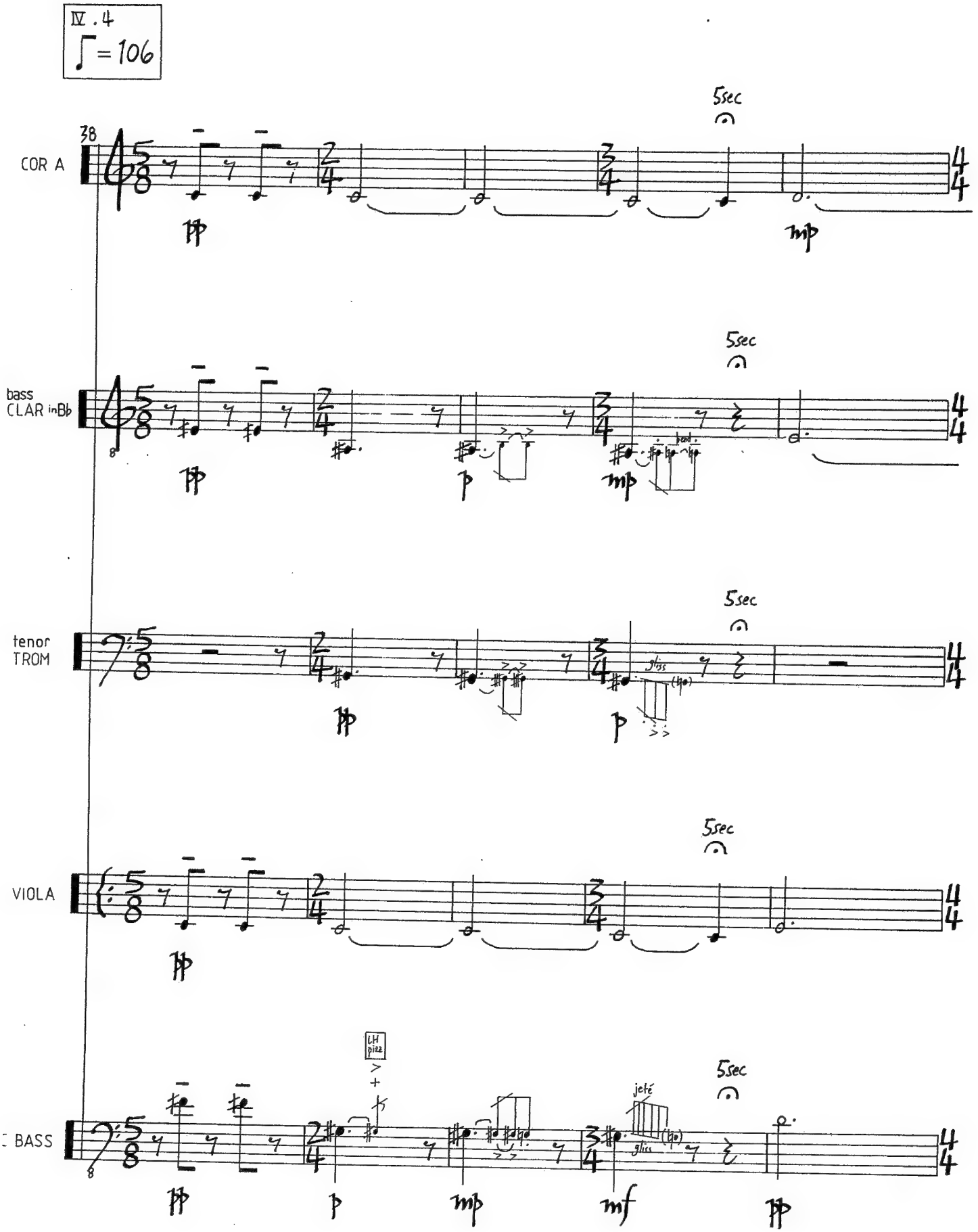

IV.2
♩= 96
14
COR A
breath only
poco gliss
bass CLAR in Bb
breath only
gliss
tenor TROM
gliss
VIOLA
→molto pont→normale
pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco pizz
batt. col legno
arco
pizz
scratch!
5:4
C BASS
→molto pont→normale
batt. col legno
arco
pizz
gliss
5:4

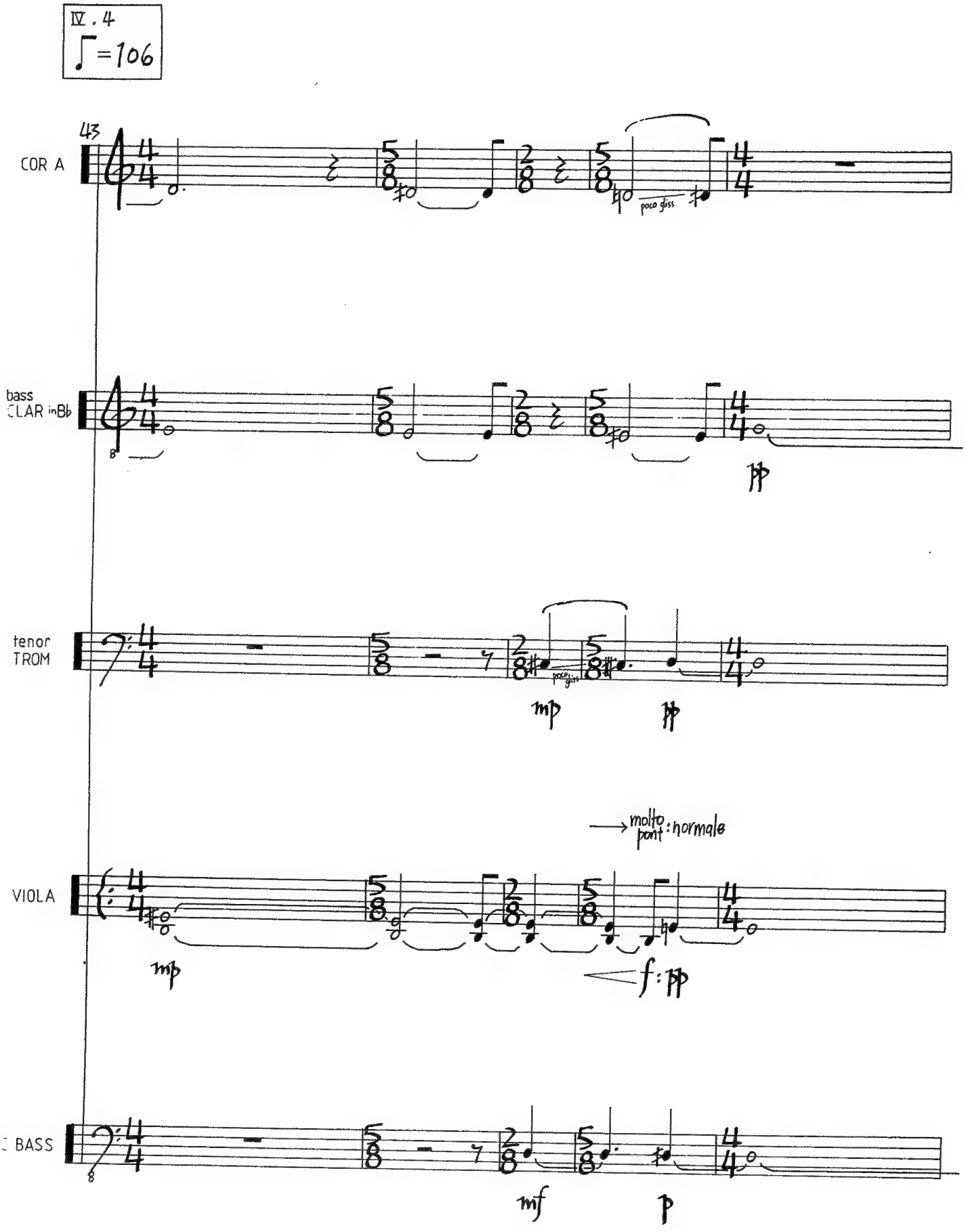

Ⅳ.2
♩= 96
18
COR A
5sec
mp
bass
CLAR inBb
5sec
tr
tr
gliss trill note
gliss
gliss
mp
f
mp
tenor
TROM
5sec
p
pp
VIOLA
5sec
(pizz)
(mp)
C BASS
arco
5sec
pizz
arco
p
mp
mf

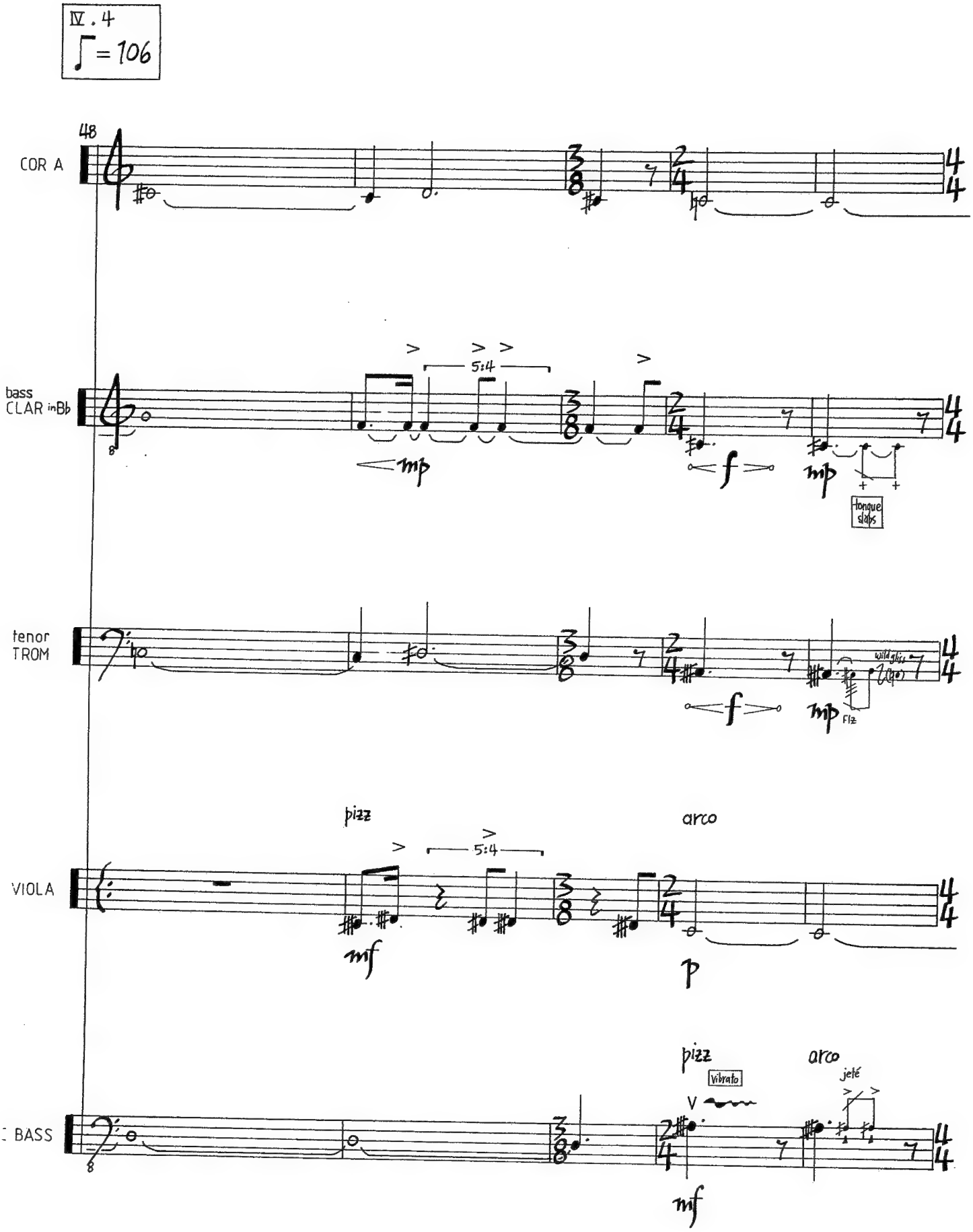

IV . 3
♩ = 96
23
COR A
gliss
p
pp
bass
CLAR in B♭
bend
p
mp
p
tenor
TROM
gliss
gliss
gliss
gliss
p
pp
arco
VIOLA
LH pizz
gliss
jeté
→ molto pont → normale
pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco pizz:arco
3:2
ff
mp
C BASS
jeté
gliss
mp
→ molto pont → normale
3:2
ff
mp

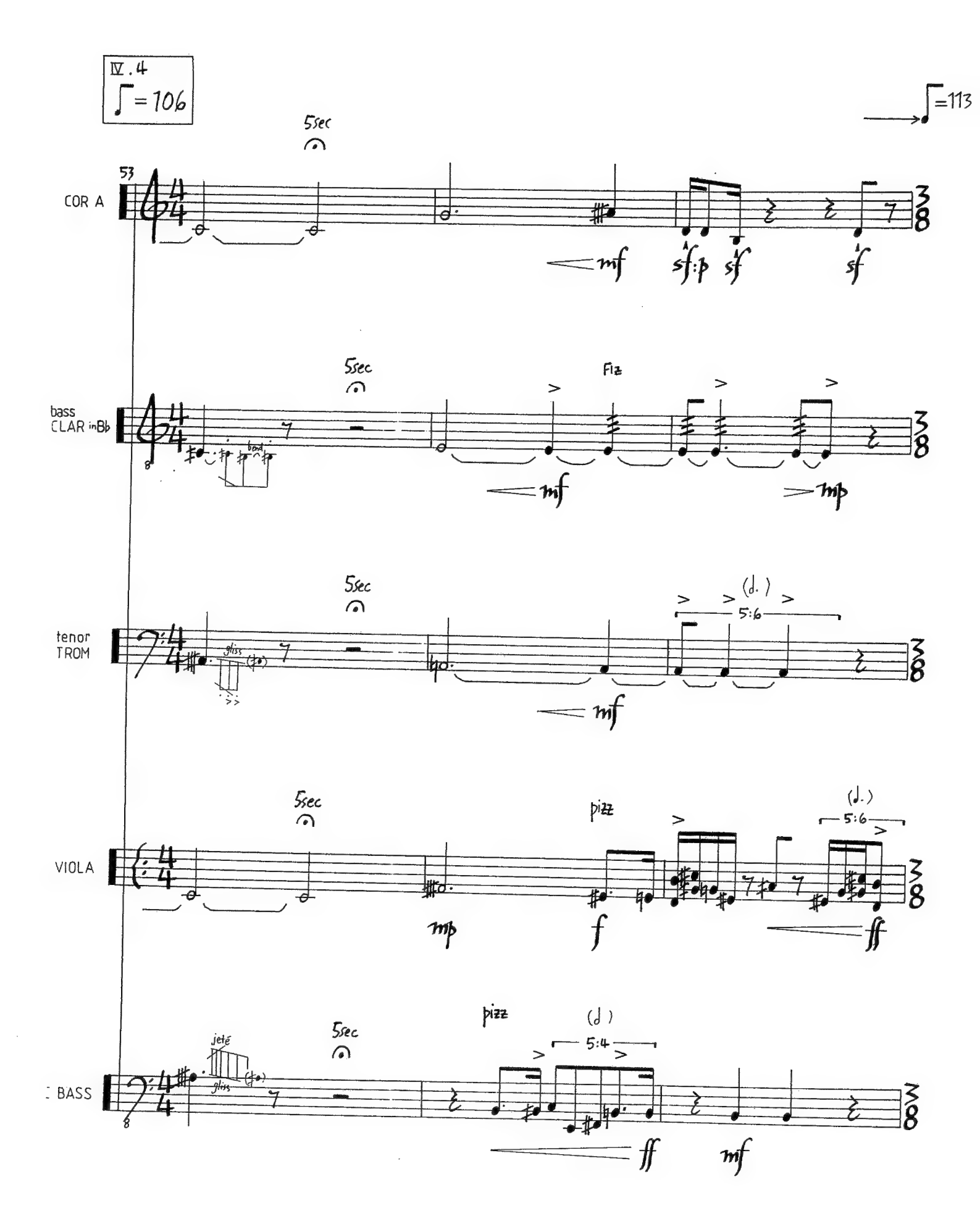

IV. 3
♩ = 96
28
COR A
bass
CLAR inBb
tenor
TROM
VIOLA
C BASS
Flz
5:6
pizz:arco pizz
arco
gliss
wild gliss
jeté
(arco)
LHpizz
pizz
8va

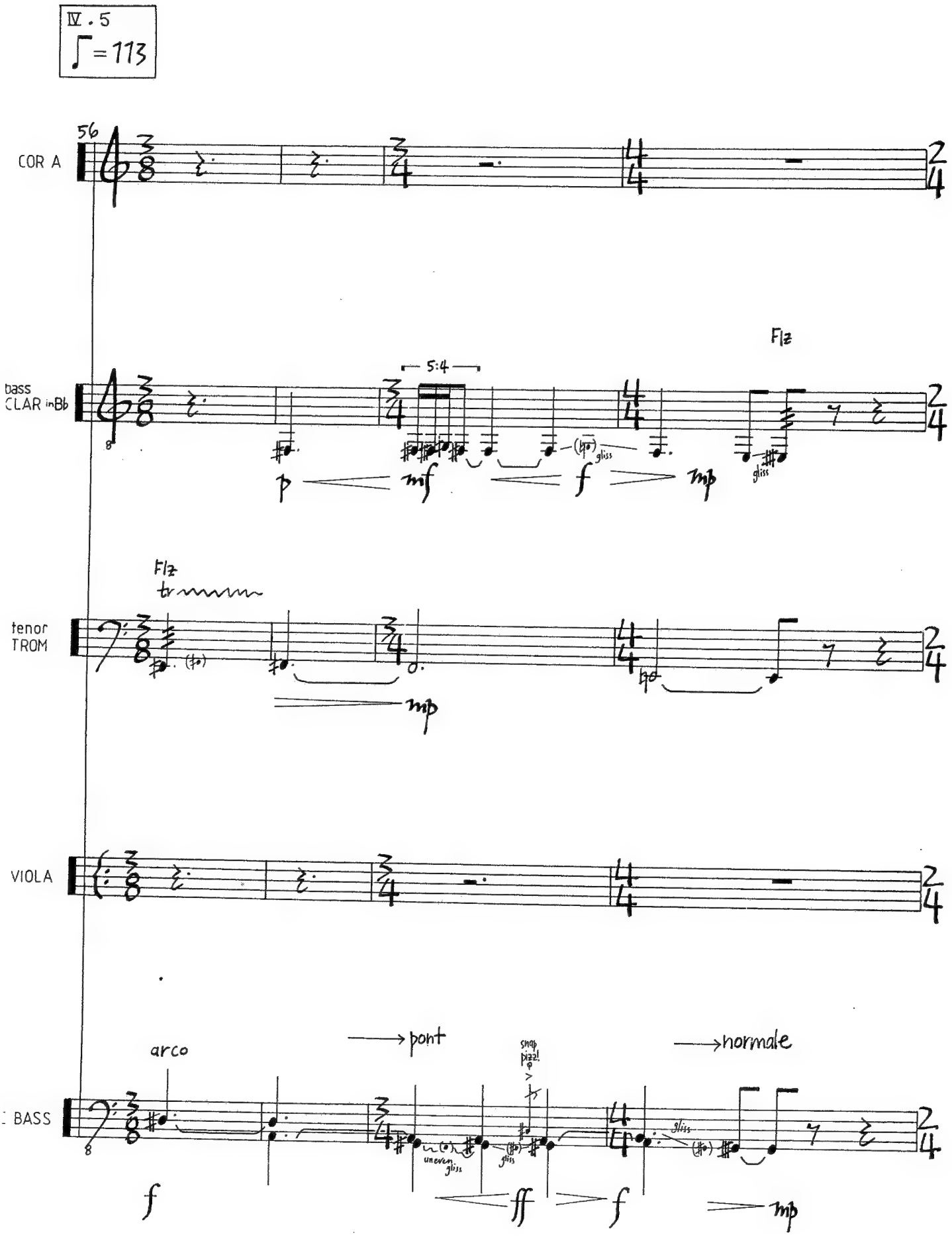

IV.3
♩ = 96
♩ = 106
COR A
bass CLAR in Bb
tenor TROM
VIOLA
BASS
Flz
Flz
(pizz)
arco
5:4
snap pizz!
arco

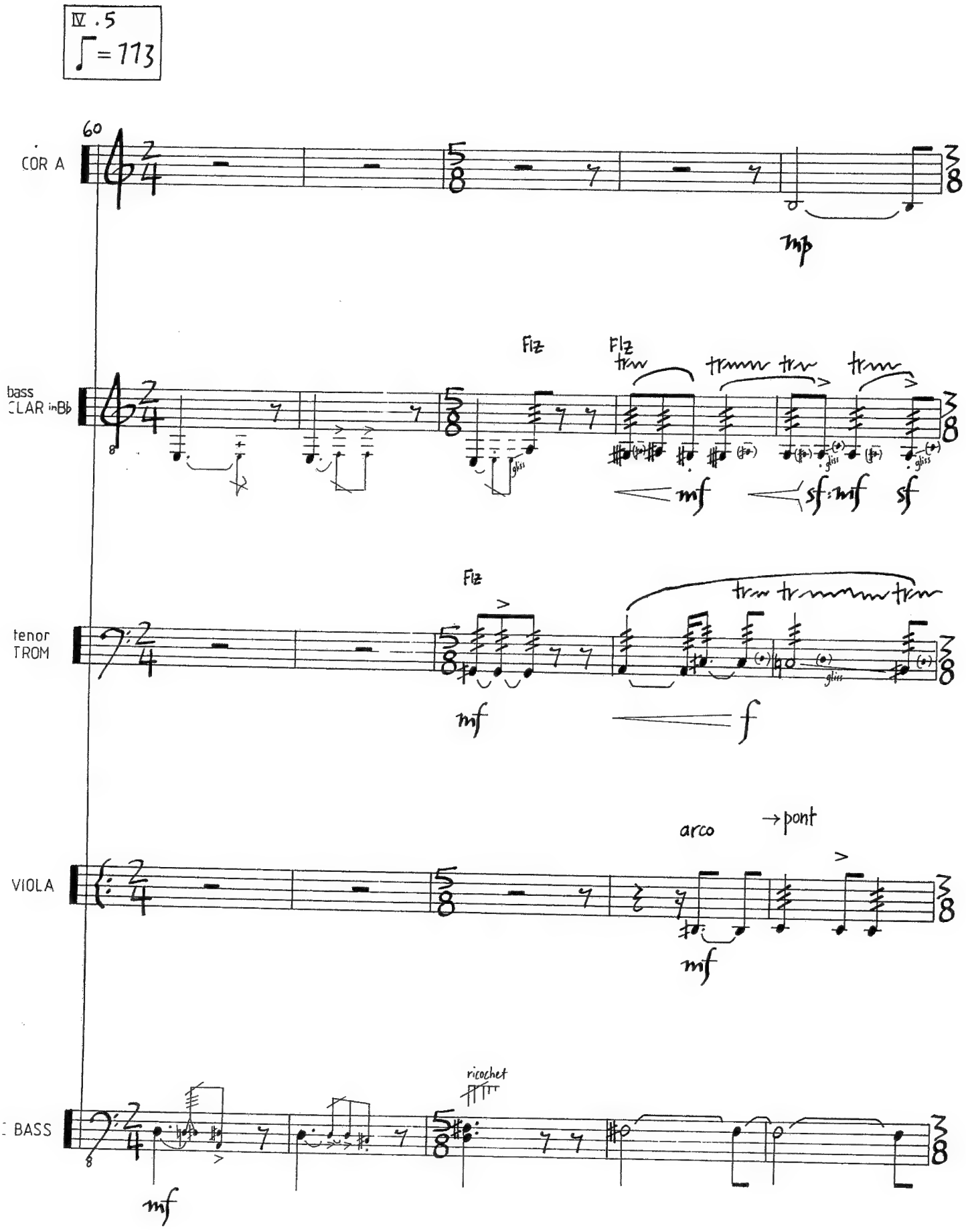

IV . 4
♩ = 106
38
COR A
5sec
pp
mp
bass
CLAR inBb
5sec
pp
p
mp
tenor
TROM
5sec
pp
p
gliss
VIOLA
5sec
pp
LH
pizz
5sec
pp
p
mp
mf
pp
jeté
gliss

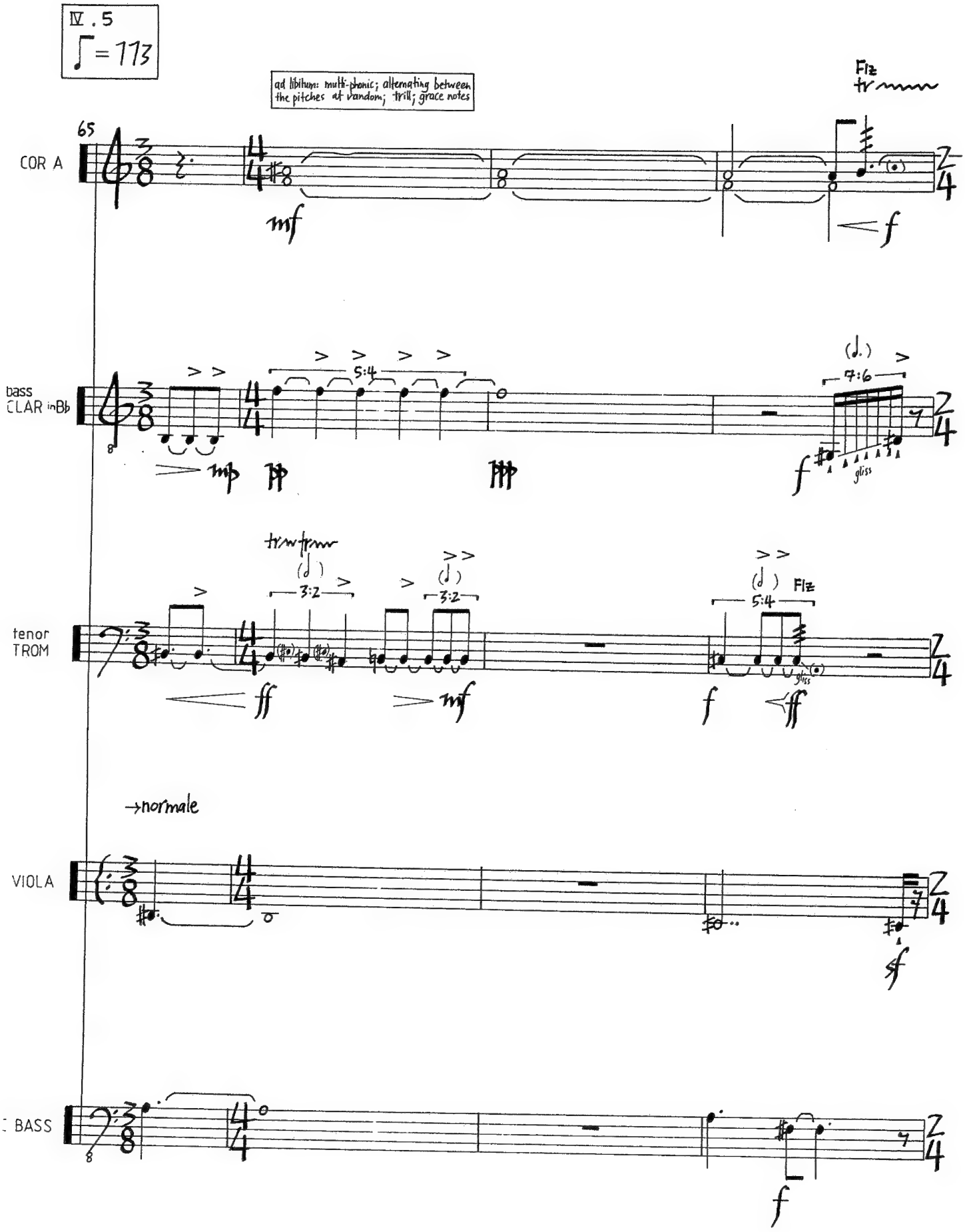

Ⅳ. 4
♩=106
43
COR A
poco gliss
bass
CLAR in B♭
pp
tenor
TROM
poco gliss
mp
pp
molto pont : normale
VIOLA
mp
f : pp
BASS
mf
p

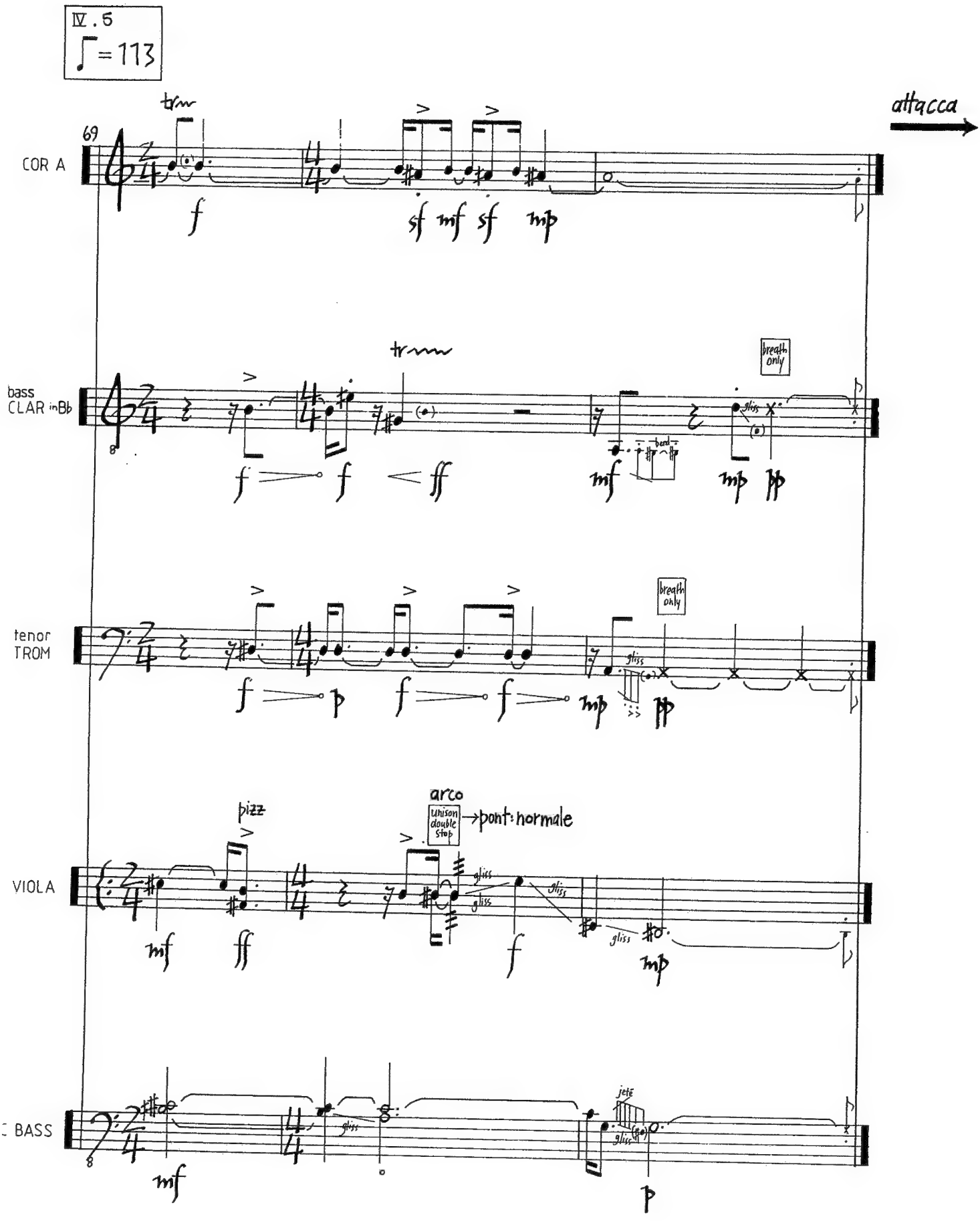

IV . 4
♩ = 106
48
COR A
bass
CLAR in B♭
5:4
mp
f
mp
tongue slaps
tenor
TROM
wild glis.
f
mp
Flz
pizz
arco
5:4
VIOLA
mf
p
pizz
arco
vibrato
jeté
V
BASS
mf


IV.4
♩=106
♩=113
5sec
53
COR A
mf
sf:p
sf
sf
bass
CLAR in B♭
bend
Fiz
mf
mp
tenor
TROM
gliss
(d.)
5:6
mf
VIOLA
pizz
(d.)
5:6
mp
f
ff
BASS
jeté
gliss
pizz
(d)
5:4
ff
mf


IV . 5
♩ = 113
56
COR A
bass CLAR in Bb
5:4
Flz
tenor TROM
Flz
tr
VIOLA
BASS
arco
pont
normale
snap pizz!
uneven gliss
gliss
p
mf
f
mp
f
ff
f
mp


Ⅳ . 5
♩= 113
60
COR A
mp
bass
CLAR in B♭
Flz
Flz
tr
mf
sf
mf
sf
tenor
TROM
Flz
mf
f
arco
→ pont
VIOLA
mf
ricochet
BASS
mf


IV . 5
♩ = 113
ad libitum: multi-phonic; alternating between the pitches at random; trill; grace notes
Fiz
tr
65
COR A
mf
f
bass
CLAR in Bb
5:4
7:6
mp
pp
ppp
f
gliss
tr
3:2
3:2
5:4
Fiz
tenor
TROM
ff
mf
f
ff
gliss
→normale
VIOLA
sf
BASS
f


IV.5
♩ = 113
attacca
69
COR A
bass CLAR in Bb
tenor TROM
VIOLA
BASS
breath only
gliss
bend
pizz
arco
unison double stop
→pont: normale
jeté

thousands of bundled straw V

for soprano & guitar

commissioned by the LIBRA ENSEMBLE, Melbourne
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

I extend my enormous gratitude to Geoffrey Morris and Deborah Kayser who have given endlessly of their time; their varied skills and incredible talents; and their constant support for my work over many years

I would also like to thank
Yu & Kumi Wakao, Takashi Tokunaga and Yasutaka Hemmi
for their friendship, generosity and hospitality in Japan when I was working on the songs

duration: approximately ten minutes

thousands of bundled straw

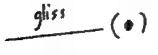
notes

all movements and songs to be performed *attacca,* ie. with as little break as possible

fermate always to be brief (less than 2 seconds)

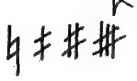
grace notes to be performed as fast as possible anticipating the following beat

glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses

glissando to exactly the pitch of the grace note


quarter tones

dal niente

al niente

voice

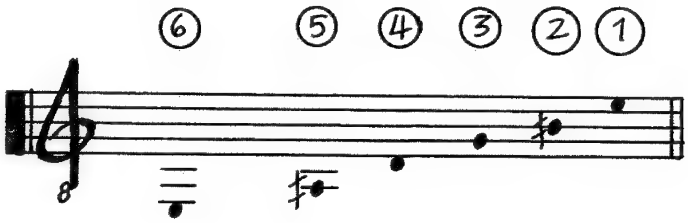
in general the text is to be pronounced as though in Italian

numbers to be spoken in English or the vernacular

the wide tessitura presumes changes in colour and not a uniform quality of production

guitar

scordatura



muted, dampened

snap or Bartok pizzicato

percussion: tapping or knocking on the body

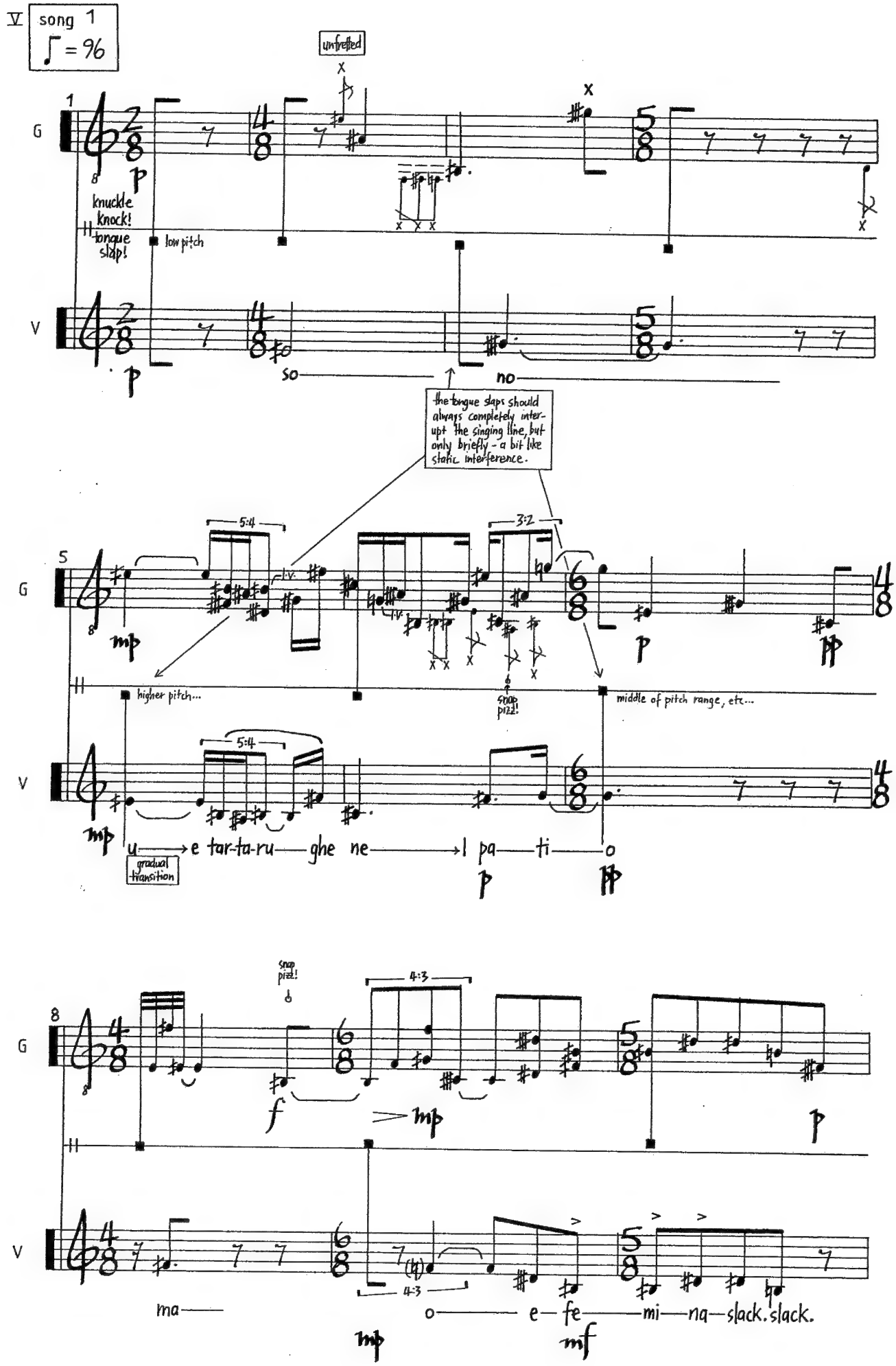
x unfretted: half pressure on the fret producing less pitch

l.v. *lasciare vibrare*: allow to ring as long as possible

pluck the string above the left hand to produce the written pitch

natural harmonic

artificial harmonic


V
song 1
♩ = 96
unfretted
G
knuckle knock!
tongue slap!
low pitch
so
no
the tongue slaps should always completely interupt the singing line, but only briefly - a bit like static interference.
5:4
3:2
higher pitch...
snap pizz!
middle of pitch range, etc...
u
e tar-ta-ru
ghe ne
l pa
ti
o
gradual transition
4:3
ma
o
e
fe
mi
nq
slack. slack.

V song 1

♪ = 96

11

G

7:6 3:2

l.v.

mf highest pitch... p

V

7:6 3:2

i— gu—sci sba-to-no— u—no— sull-a→l—tro—

pp

14

G

5:4

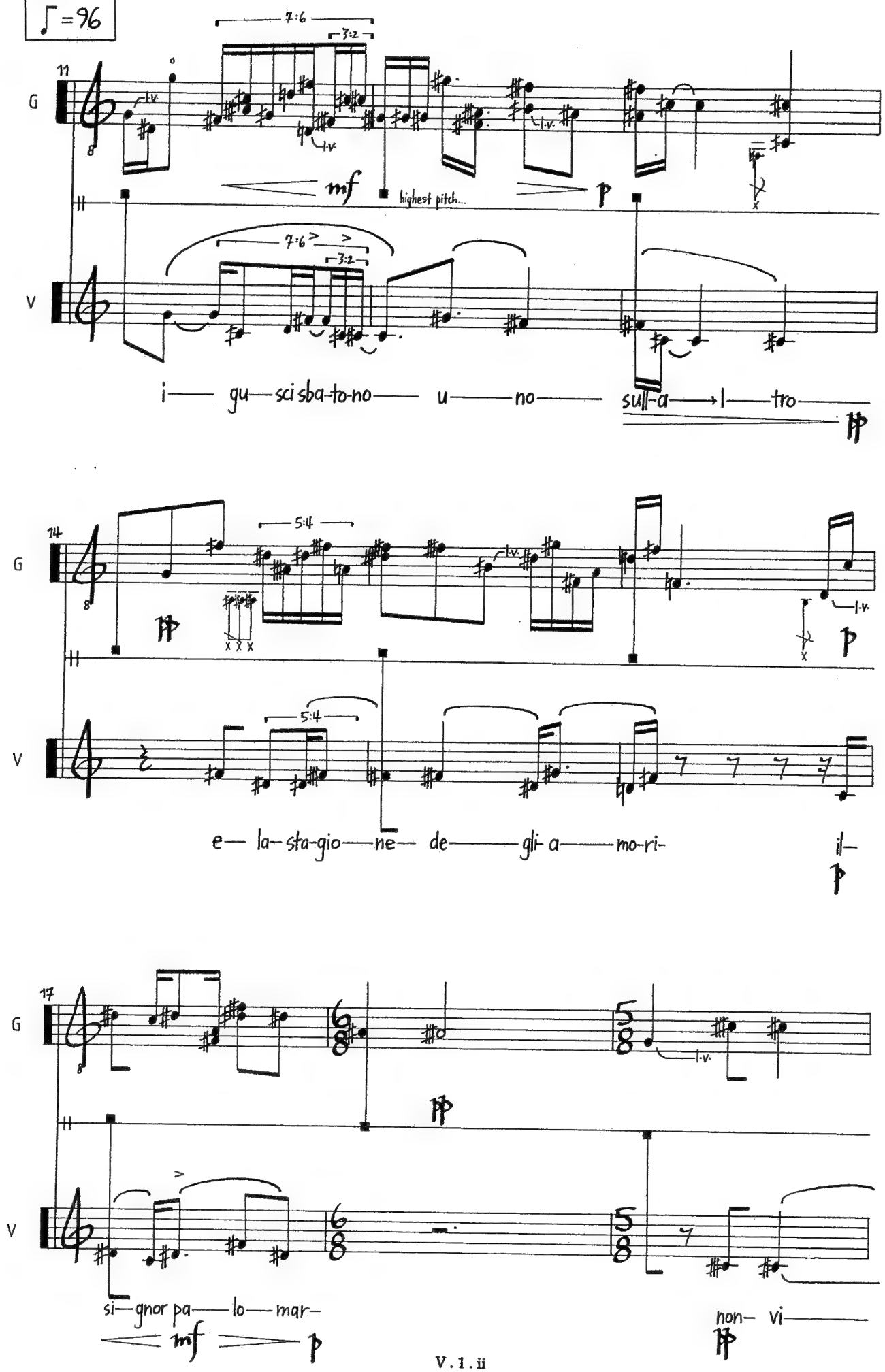
l.v.

pp p

V

5:4

e— la-sta-gio—ne— de—gli-a—mo-ri- il—



p

17

G

l.v.

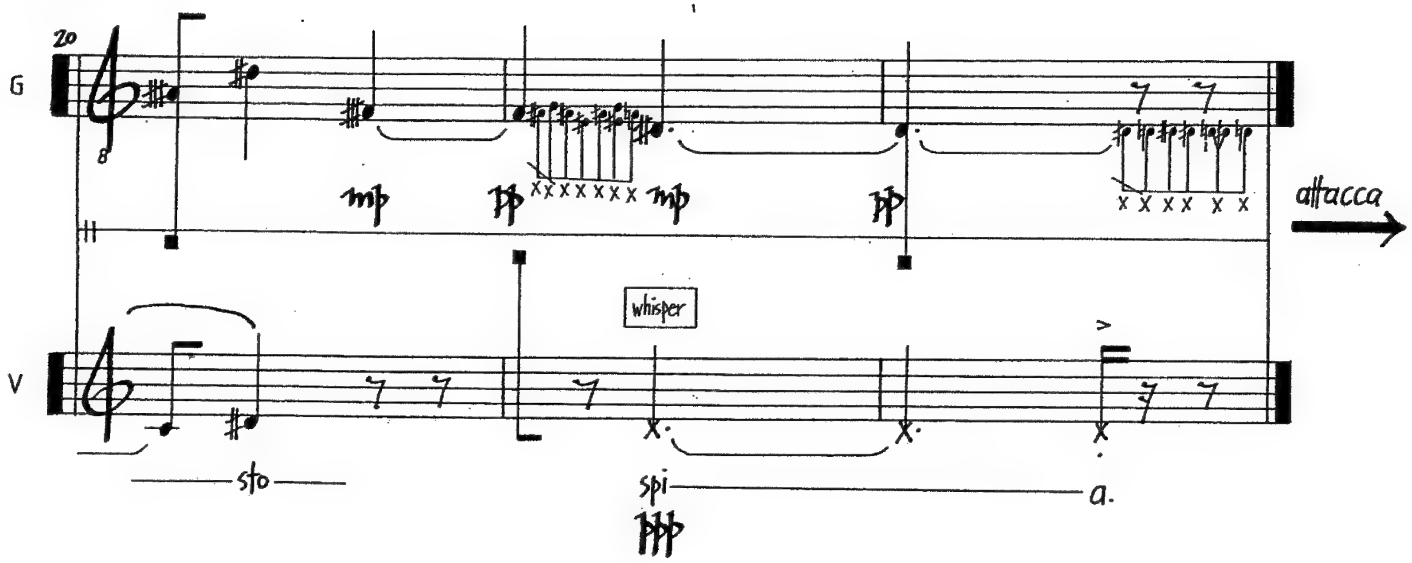
pp

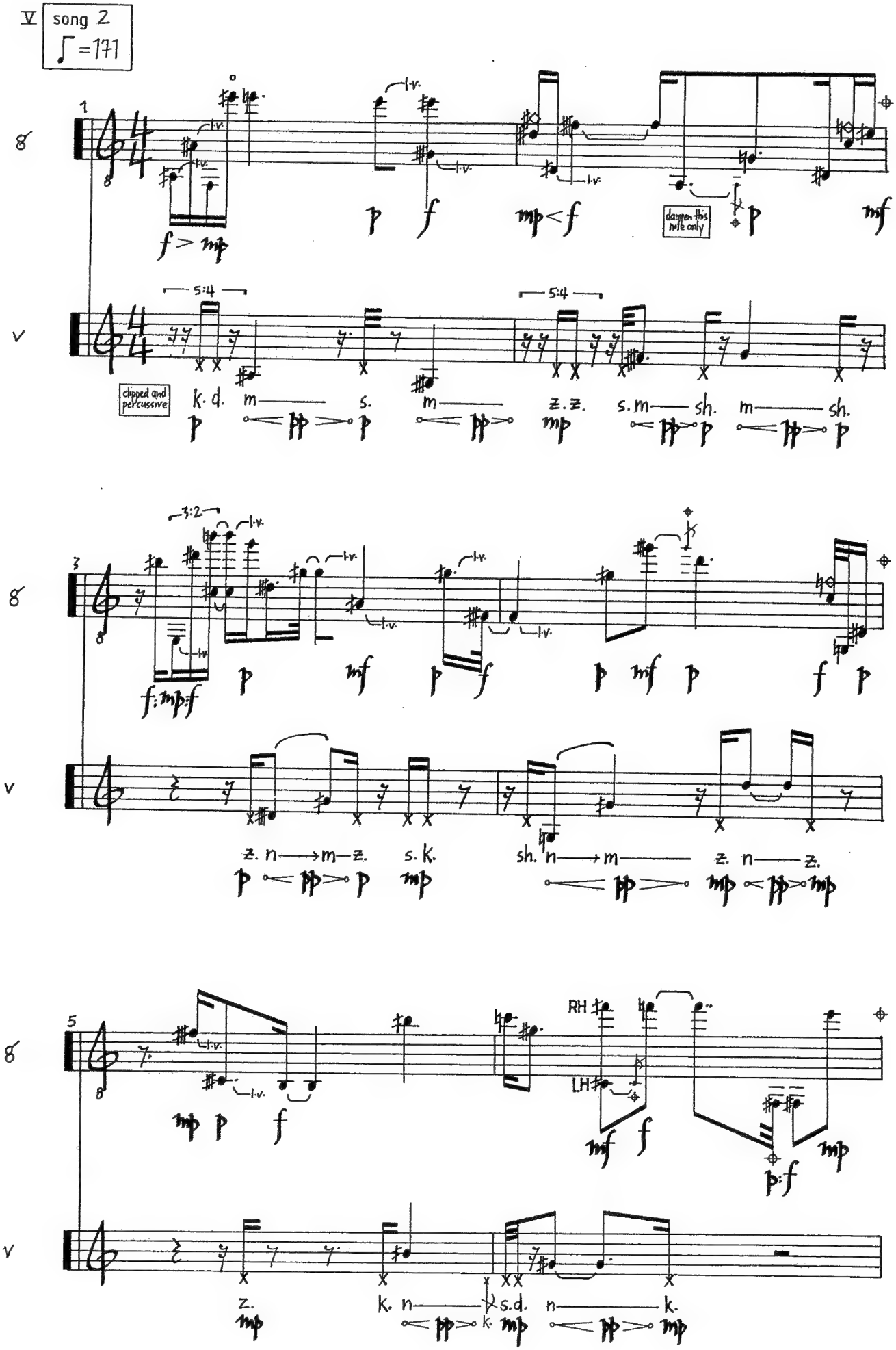
V

si—gnor pa—lo—mar— non— vi—

mf p pp

V song 1 ♩=96

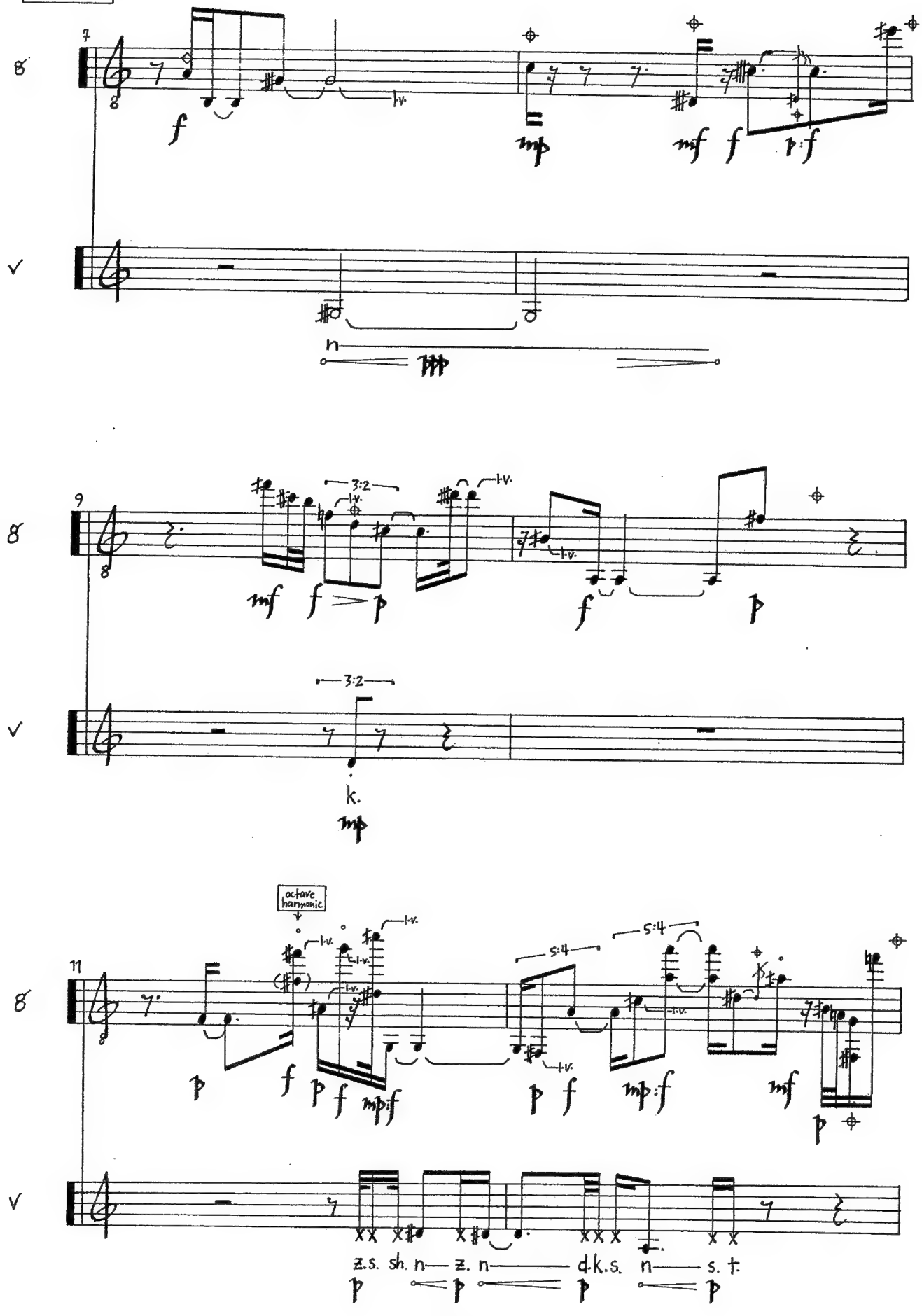


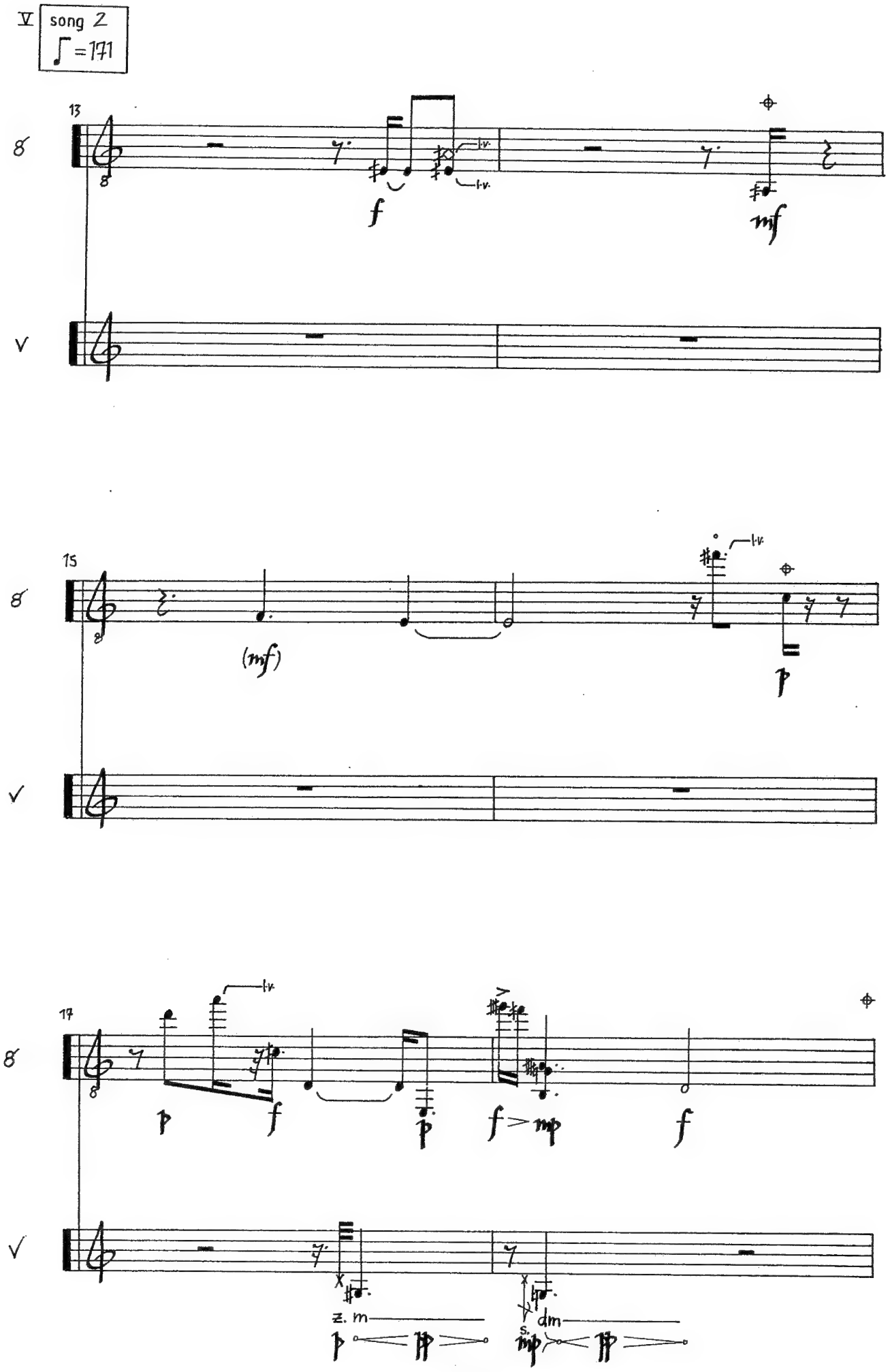

V
song 2
♩=171
8
v
1
l.v.
f > mp
p
f
mp < f
dampen this note only
mf
5:4
clipped and percussive
k. d.
m
s.
z. z.
s. m
sh.
3
3:2
f : mp : f
z. n
m
z.
s. k.
sh. n
5
RH
LH
mf
p : f
z.
k. n
s. d.
k.

V

song 2

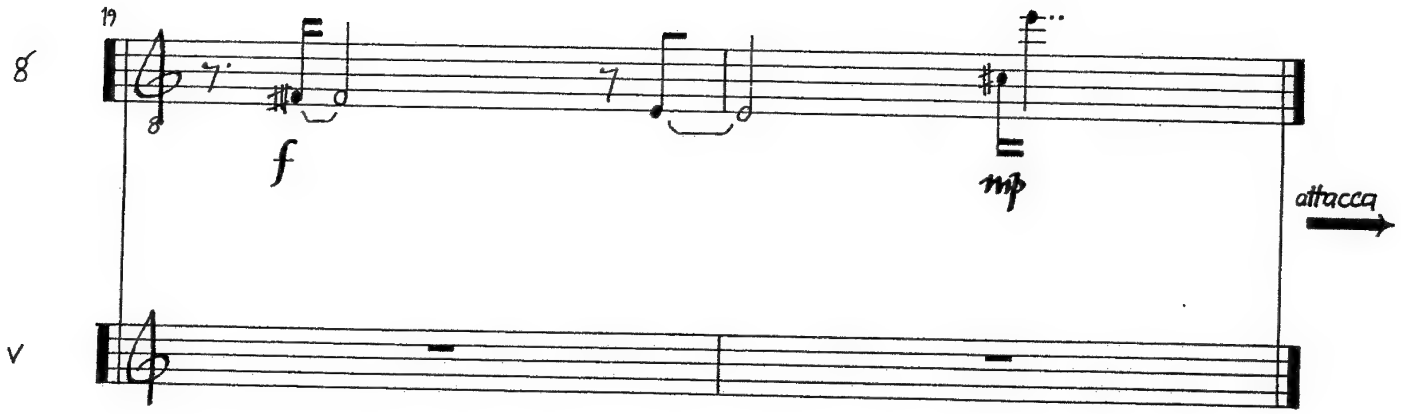
♪ = 171

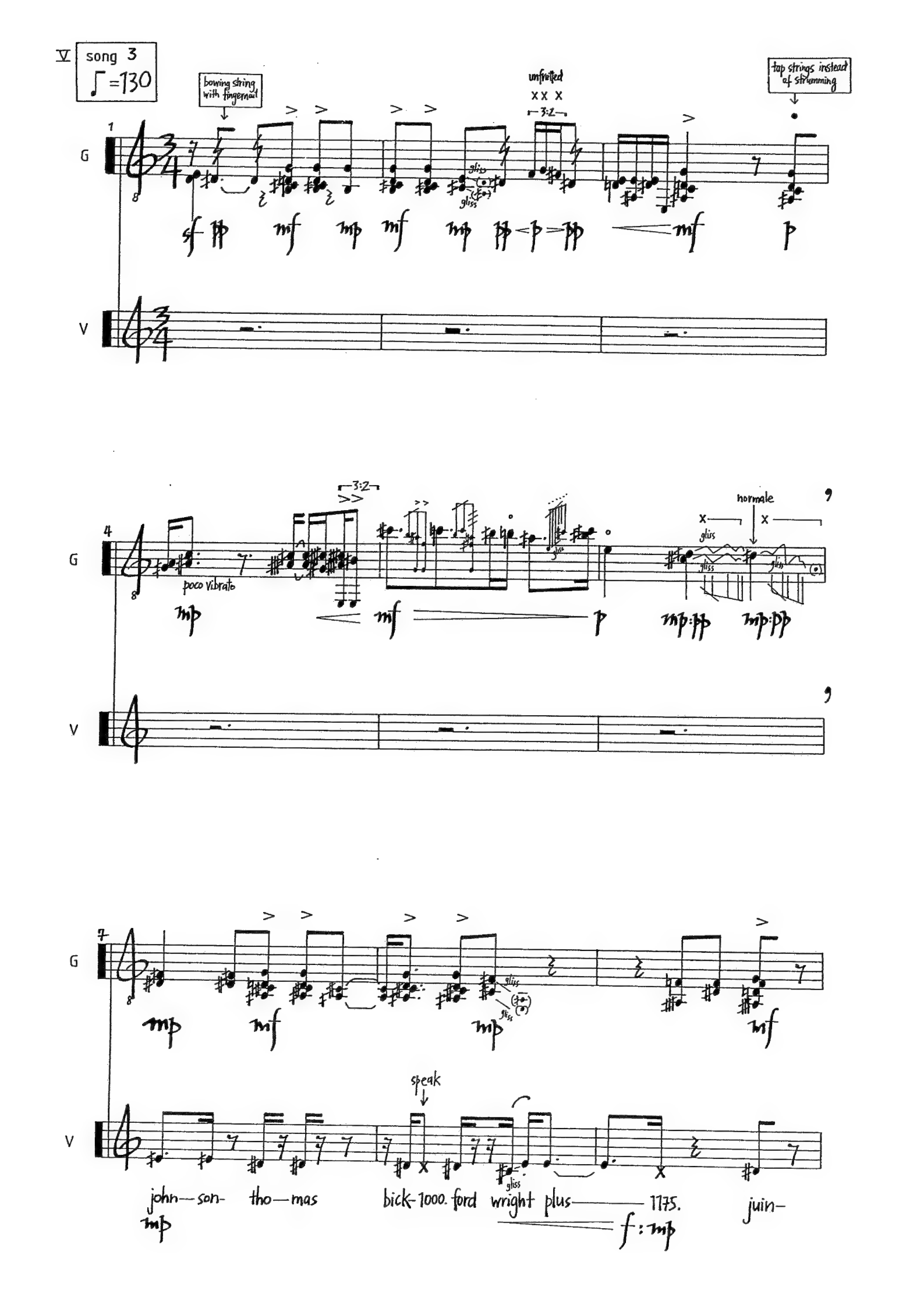



V
song 2
♩=171
13
l.v.
f
mf
15
(mf)
17
z. m
s. dm

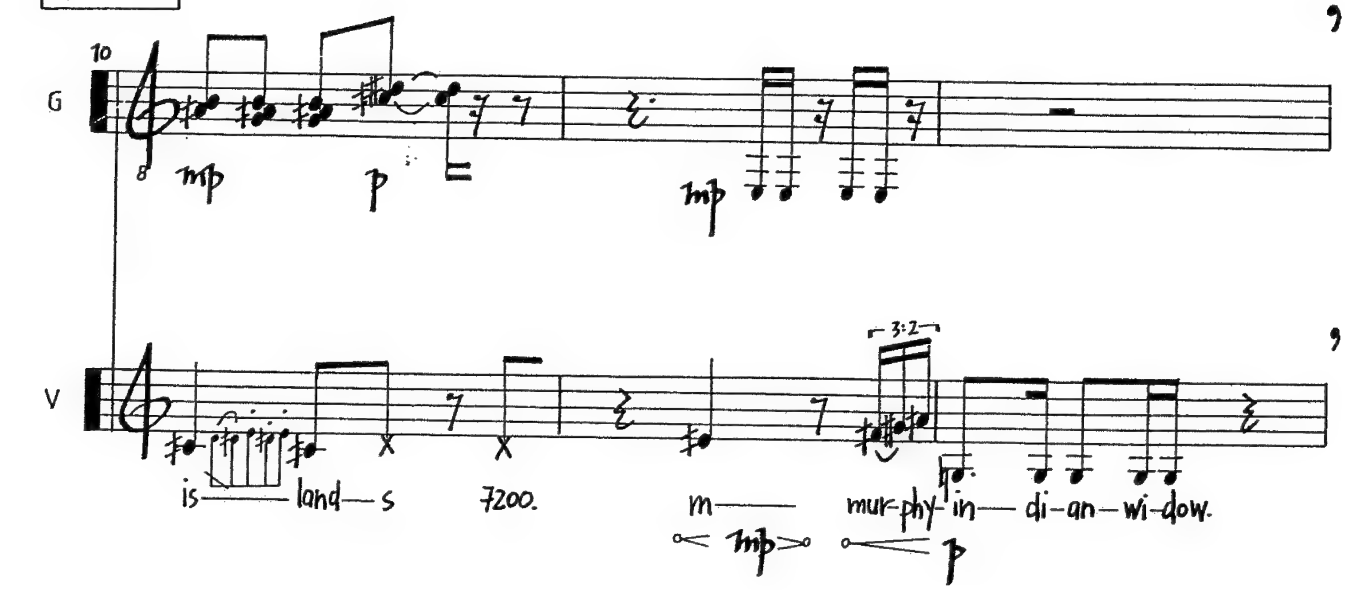
V song 2

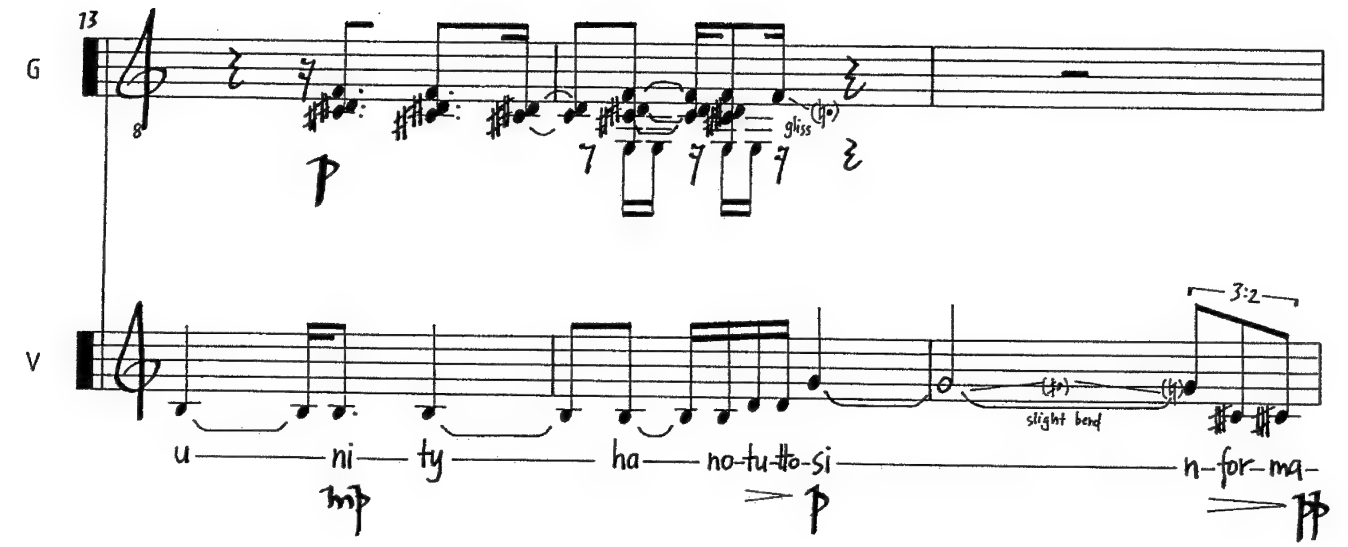
♩ = 171

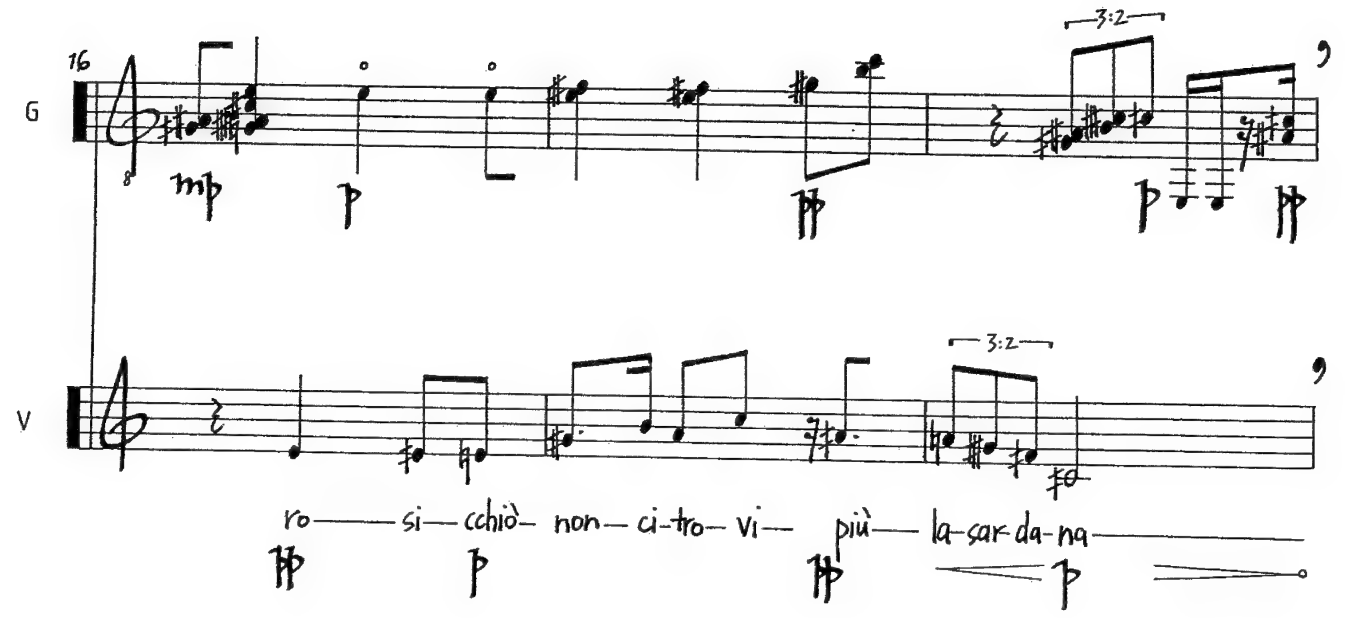


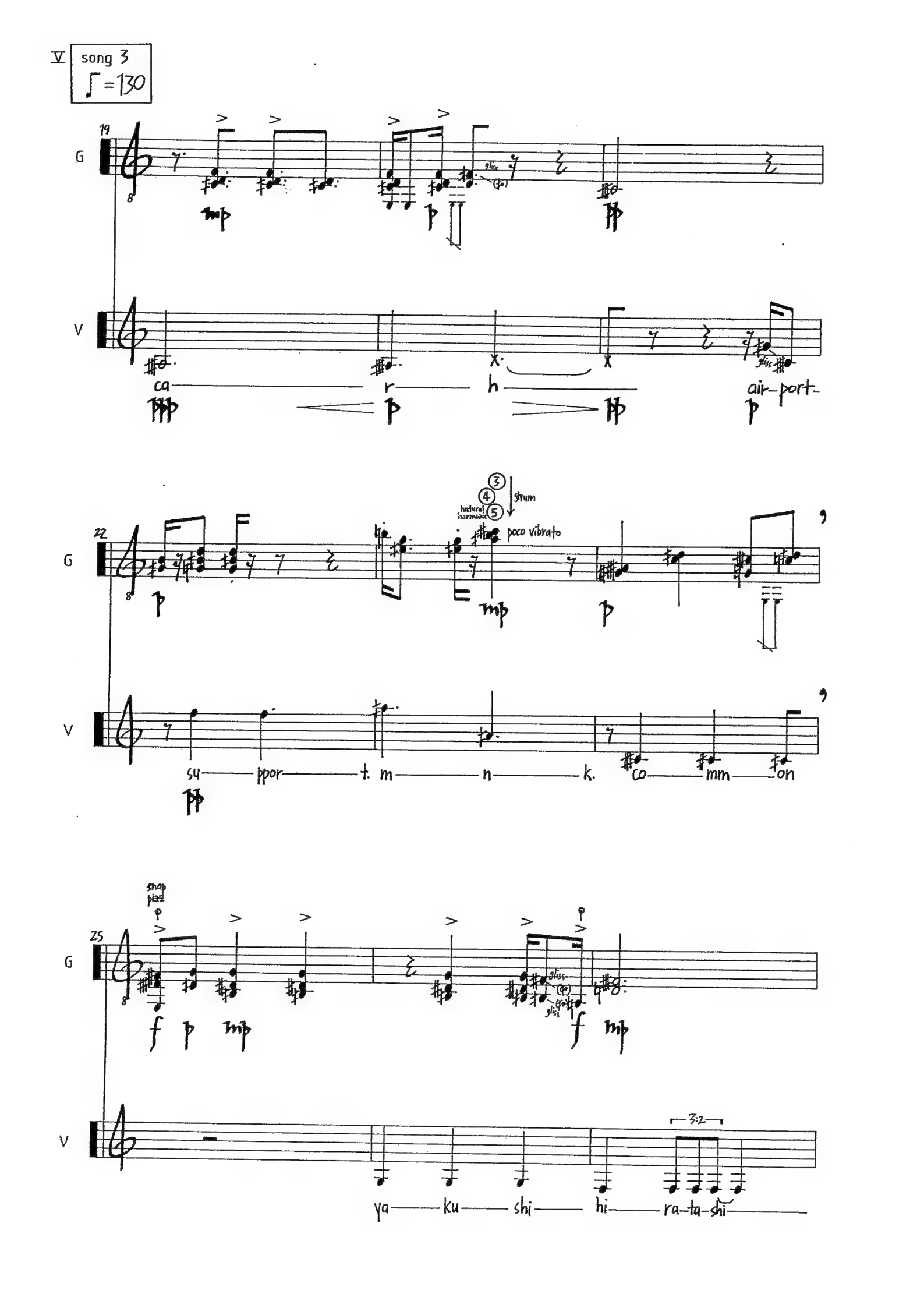

V
song 3
♩=130
bowing string with fingernail
unfretted
tap strings instead of strumming
G
V
gliss
poco vibrato
normale
speak
john—son- tho—mas bick-1000. ford wright plus——— 1175. juin-

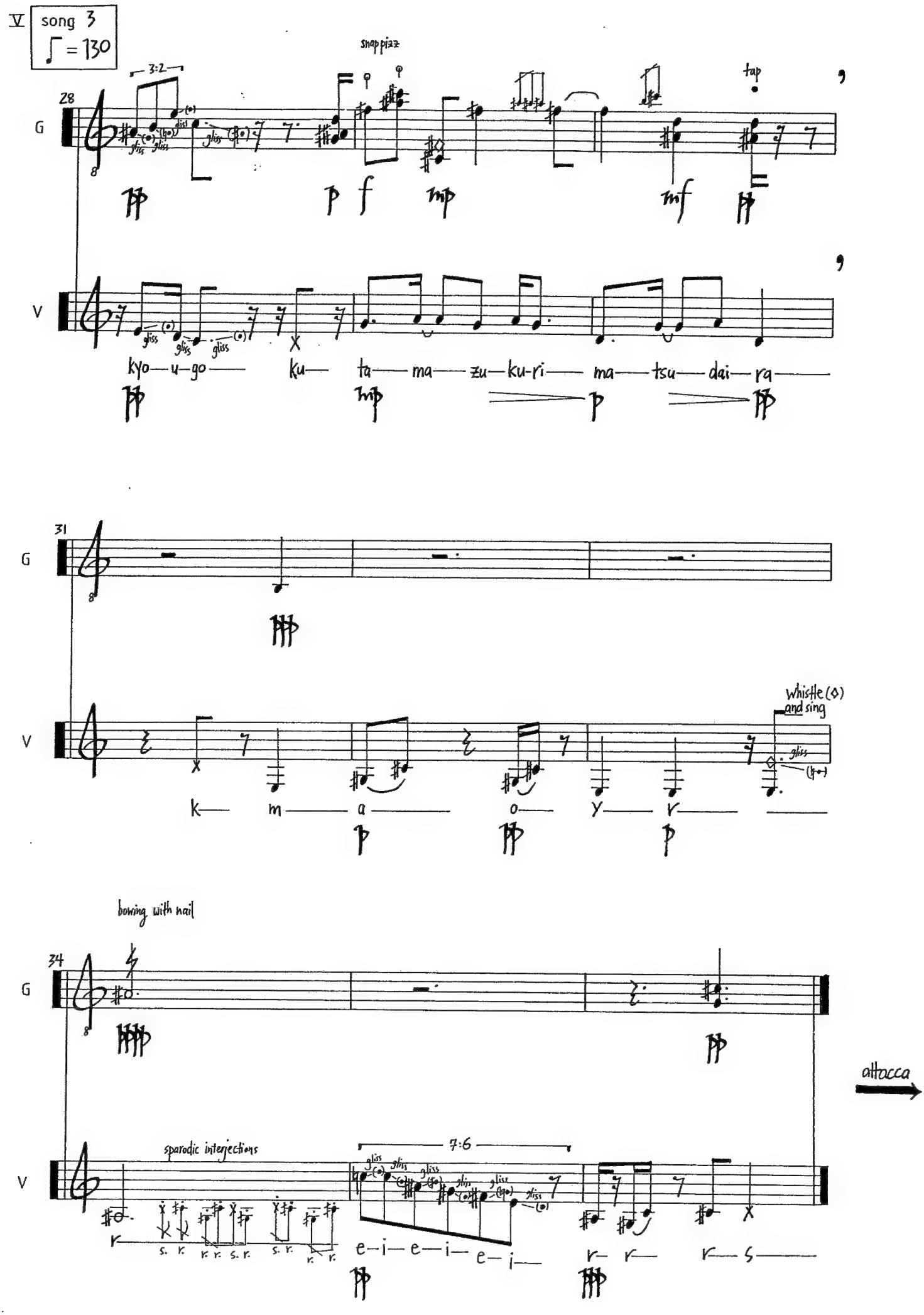
V song 3 ♩=130


10
G
V
3:2
is land s 7200. m mur-phy in di-an wi-dow.


13
G
V
gliss
slight bend
3:2
u ni ty ha no-tu-to-si n-for-ma-


16
G
V
3:2
3:2
ro si cchiò non ci-tro vi più la-sar da-na


V
song 3
♪ = 130
19
G
V
gliss
ca r h
air-port-
22
strum
natural harmonic
poco vibrato
su ppor t. m n k. co mm on
25
snap pizz
gliss
3:2
ya ku shi hi ra-ta-shi


V
song 3
♩ = 130
snap pizz
3:2
28
tap
G
V
kyo—u—go— ku— ta— ma— zu—ku-ri— ma—tsu—dai—ra—
31
whistle (◊) and sing
k— m— a— o— y— r—
bowing with nail
34
attacca
sparodic interjections
7:6
e—i—e—i— e—i—
r— r— r— s—

V

song 4

♪ = 108

1

mp f mp mf f

5:4 0

WITH 5 EGGS

e— n— j— o. y— fo— mu— la—

p mf

gliss

drop one egg!

4

mp mf p

0 3:2

be-a— u-a-u— ti-l—

mp mp mf

7

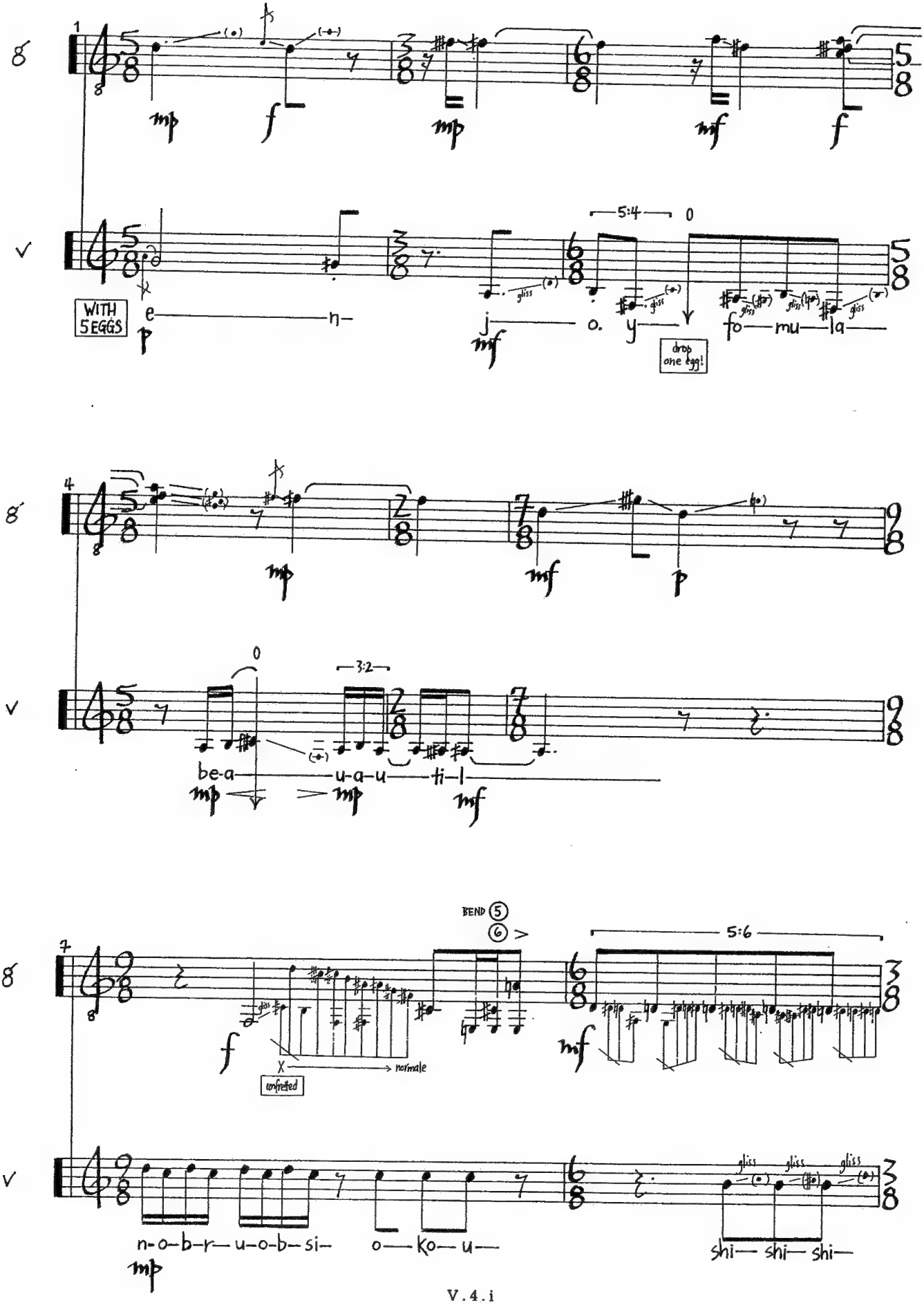
BEND 5 6

5:6

f mf

X normale

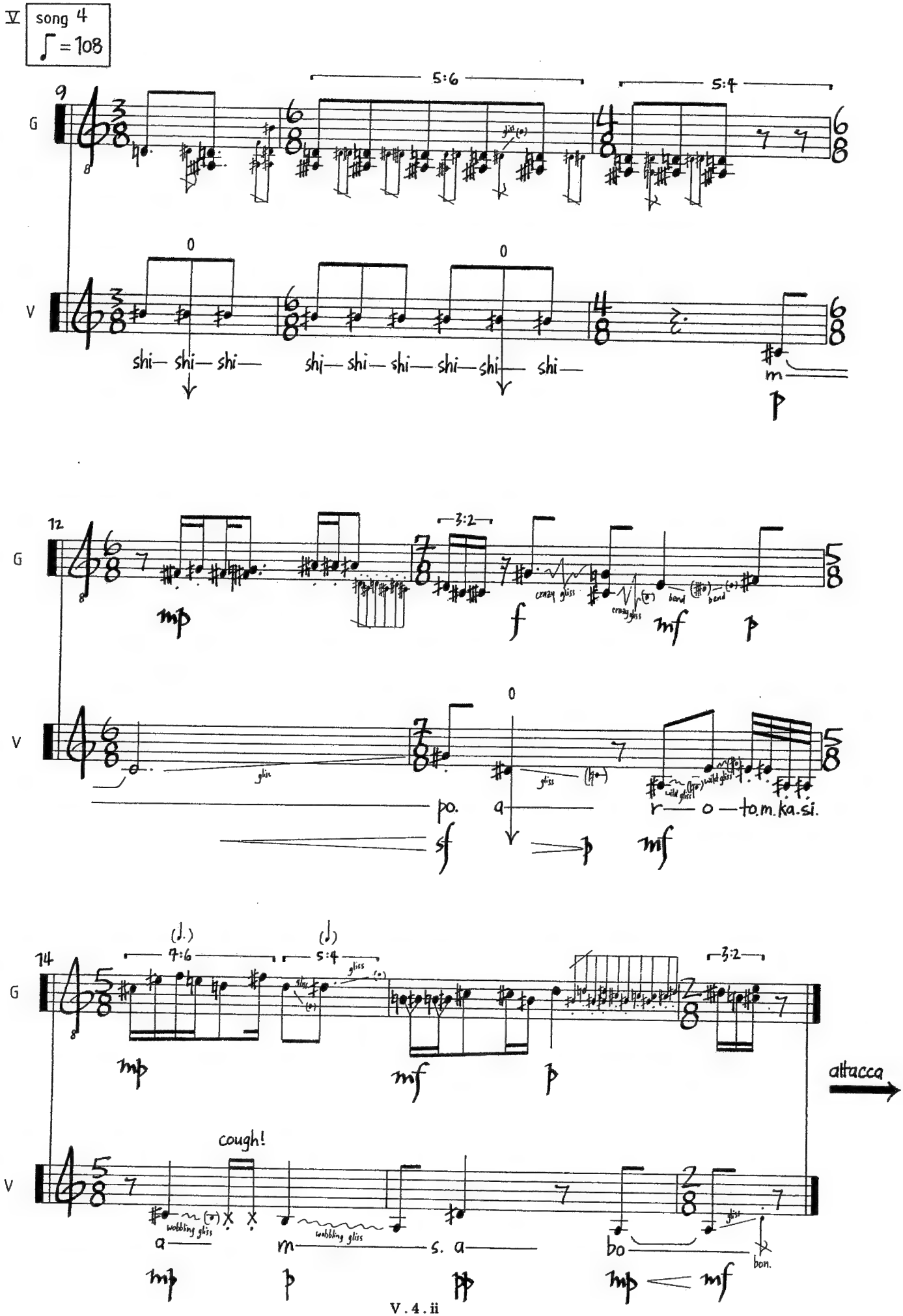
unfretted

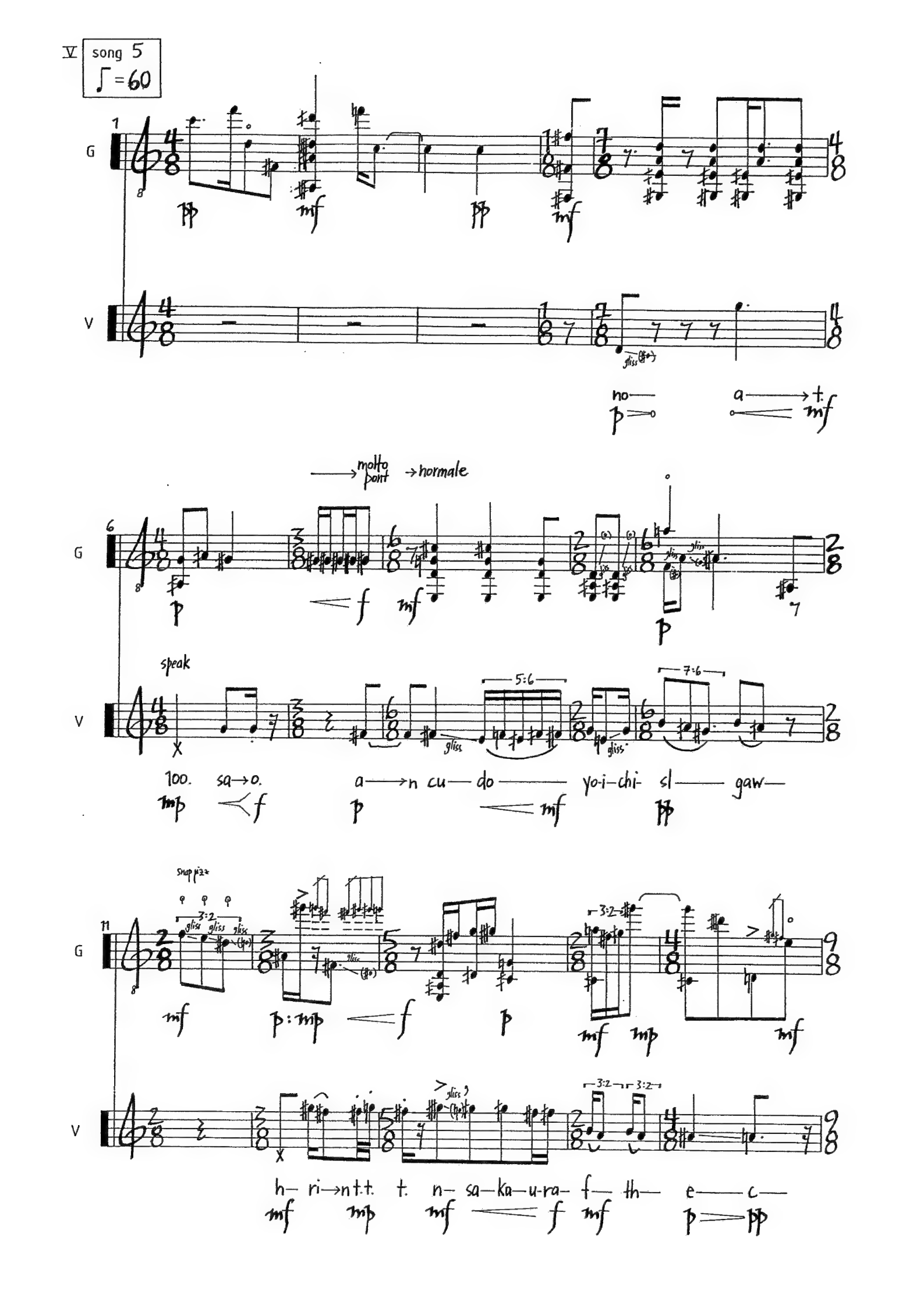


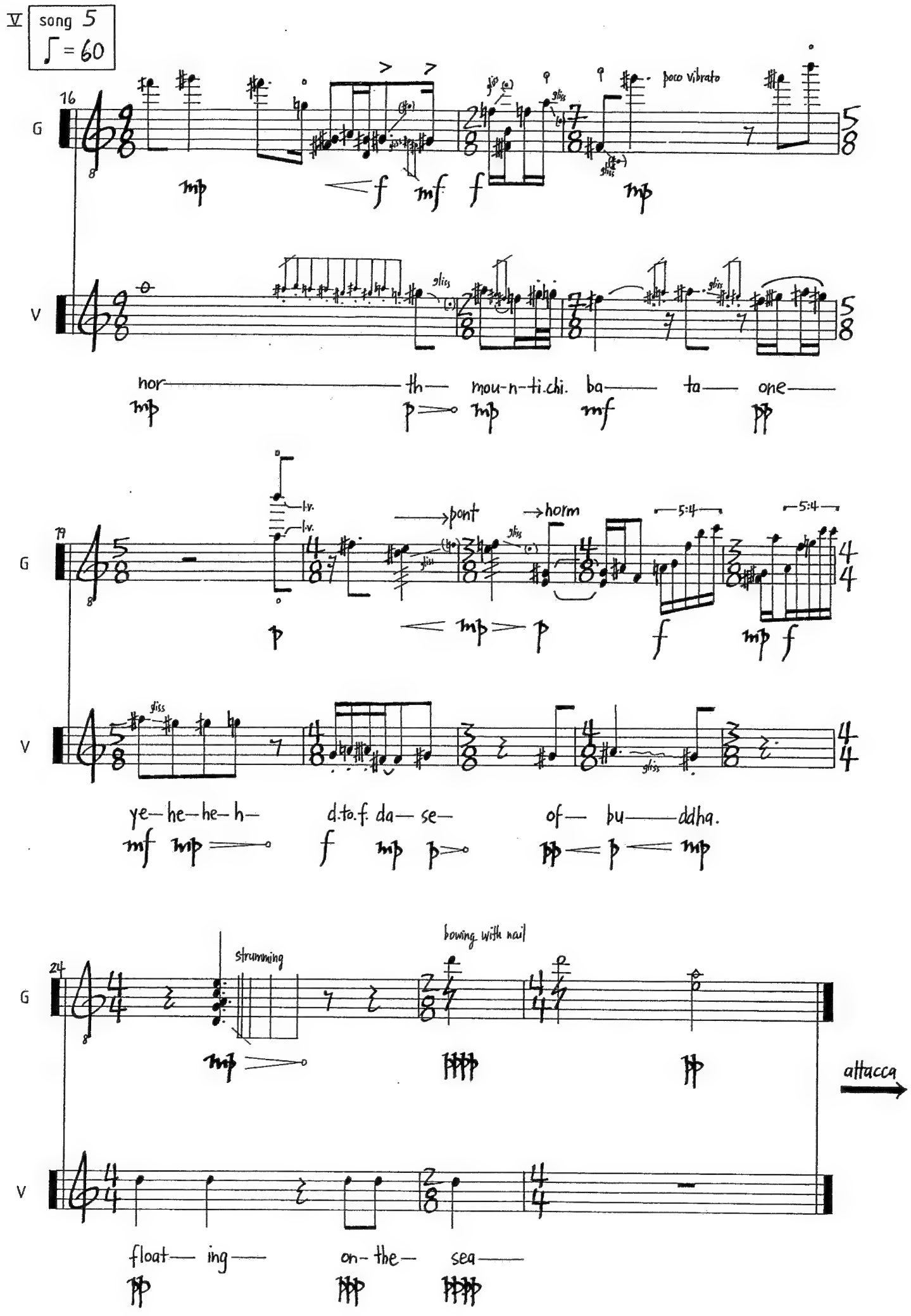
n-o-b-r— u-o-b-si— o— ko— u— shi— shi— shi—

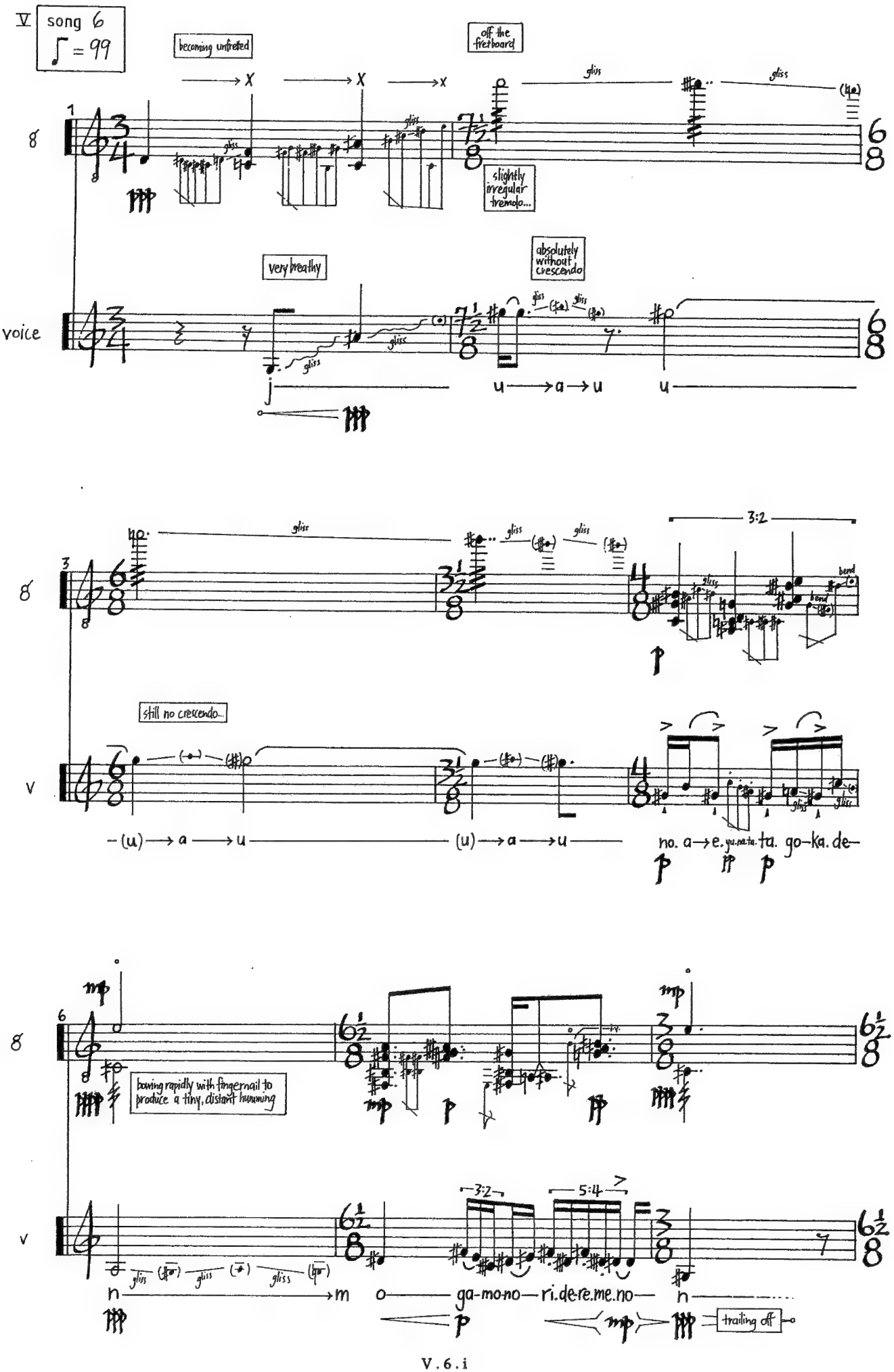
mp

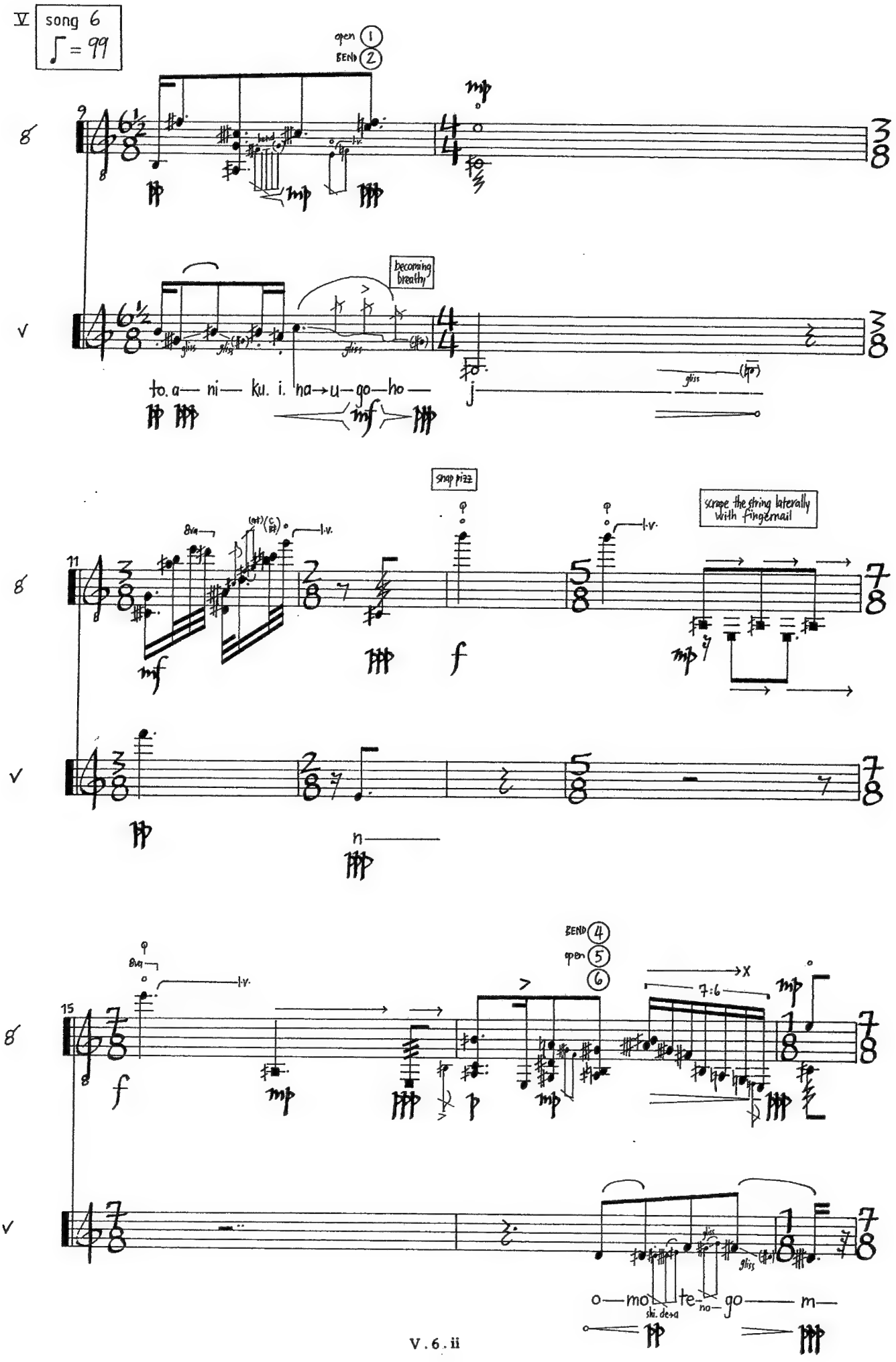
gliss gliss gliss


V
song 4
= 108
G
V
5:6
5:4
shi— shi— shi—
shi— shi— shi— shi— shi— shi—
m
p
3:2
crazy gliss
bend
po.
a
r— o— to.m.ka.si.
wild gliss
7:6
5:4
attacca
cough!
wobbling gliss
a
m
s. a
bo
bon.


V
song 5
♪ = 60
G
V
no—
a——→t.
molto pont
→normale
speak
100. sa→o.
a——→n cu— do——— yo-i-chi- sl——— gaw—
snap pizz
h— ri→n t.t. t. n— sa—ka—u-ra— f— th— e——c—


V
song 5
♪ = 60
16
G
V
poco vibrato
gliss
nor— th— mou-n-ti.chi. ba— ta— one—
19
l.v.
pont
horm
5:4
ye—he—he—h— d.to.f. da—se— of— bu—ddha.
24
strumming
bowing with nail
attacca
float— ing— on-the— sea—


V
song 6
♪ = 99
becoming unfretted
off the fretboard
gliss
slightly irregular tremolo...
very breathy
absolutely without crescendo
voice
j
u → a → u
u
3:2
bend
still no crescendo...
(u) → a → u
(u) → a → u
no. a → e. yu.na.ta. ta. go-ka. de-
bowing rapidly with fingernail to produce a tiny, distant humming
3:2
5:4
n → m
o
ga-mo-no-ri.de-re.me.no
n
trailing off



V

song 6

♩ = 99

open ①

BEND ②

becoming breathy

to. a— ni— ku. i. na→u—go—ho— j

snap pizz

scrape the string laterally with fingernail

n

BEND ④

open ⑤

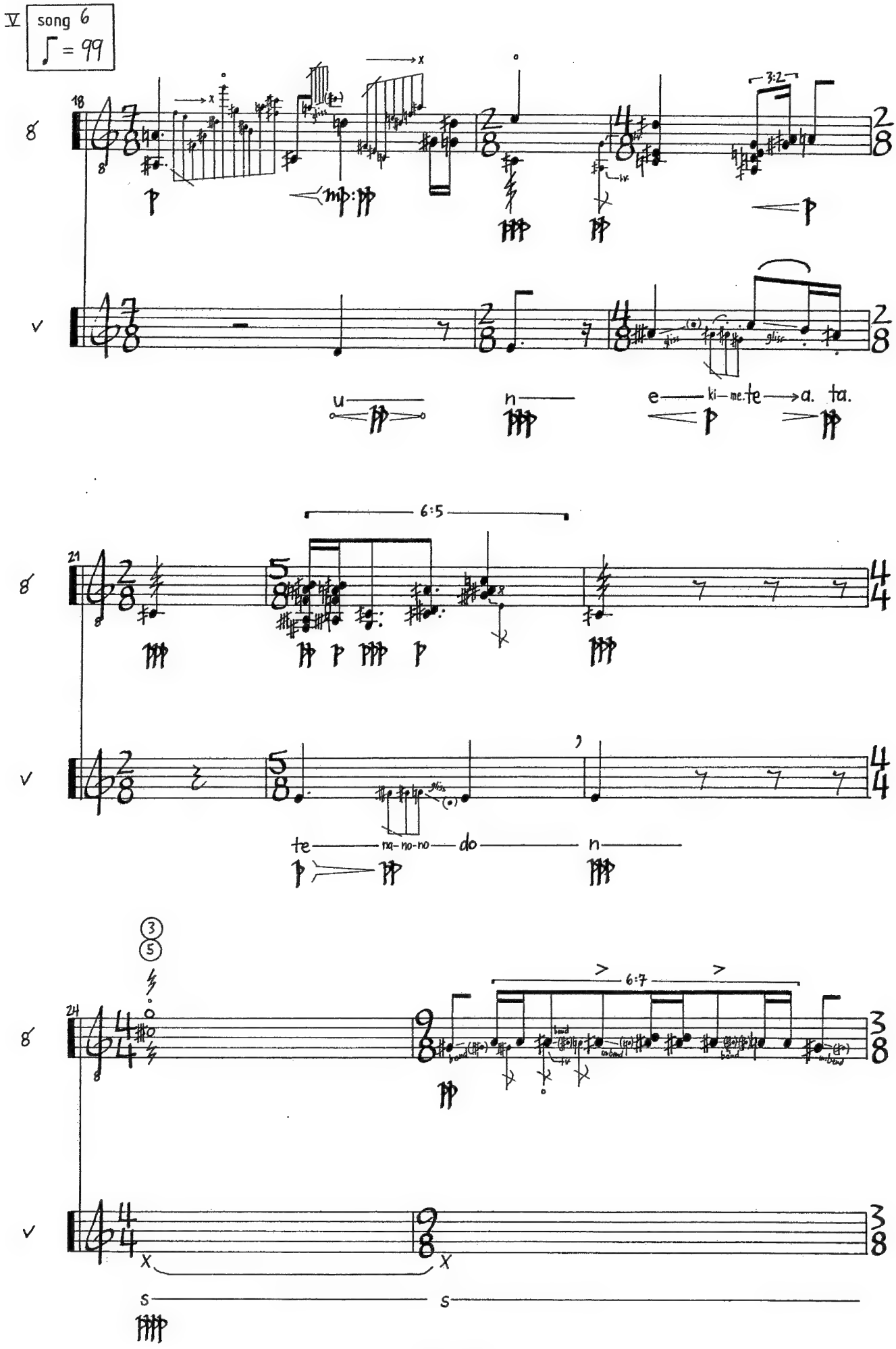
⑥

7:6

o—mo— te— go— m—

shi. de→a

no—



V

song 6

♩ = 99

18

8

v

u n e ki-me.te a. ta.

21

8

v

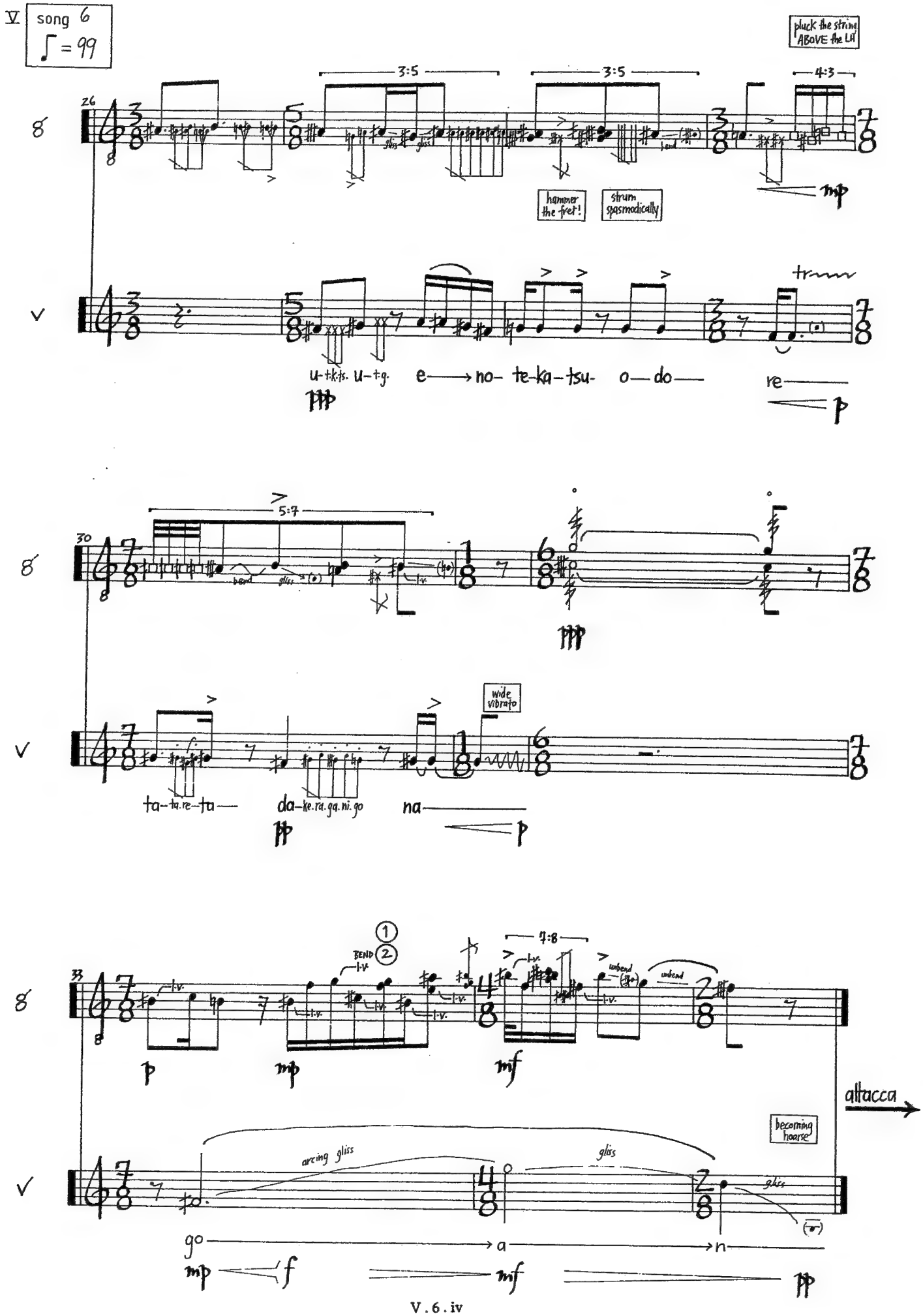
te na-no-no do n

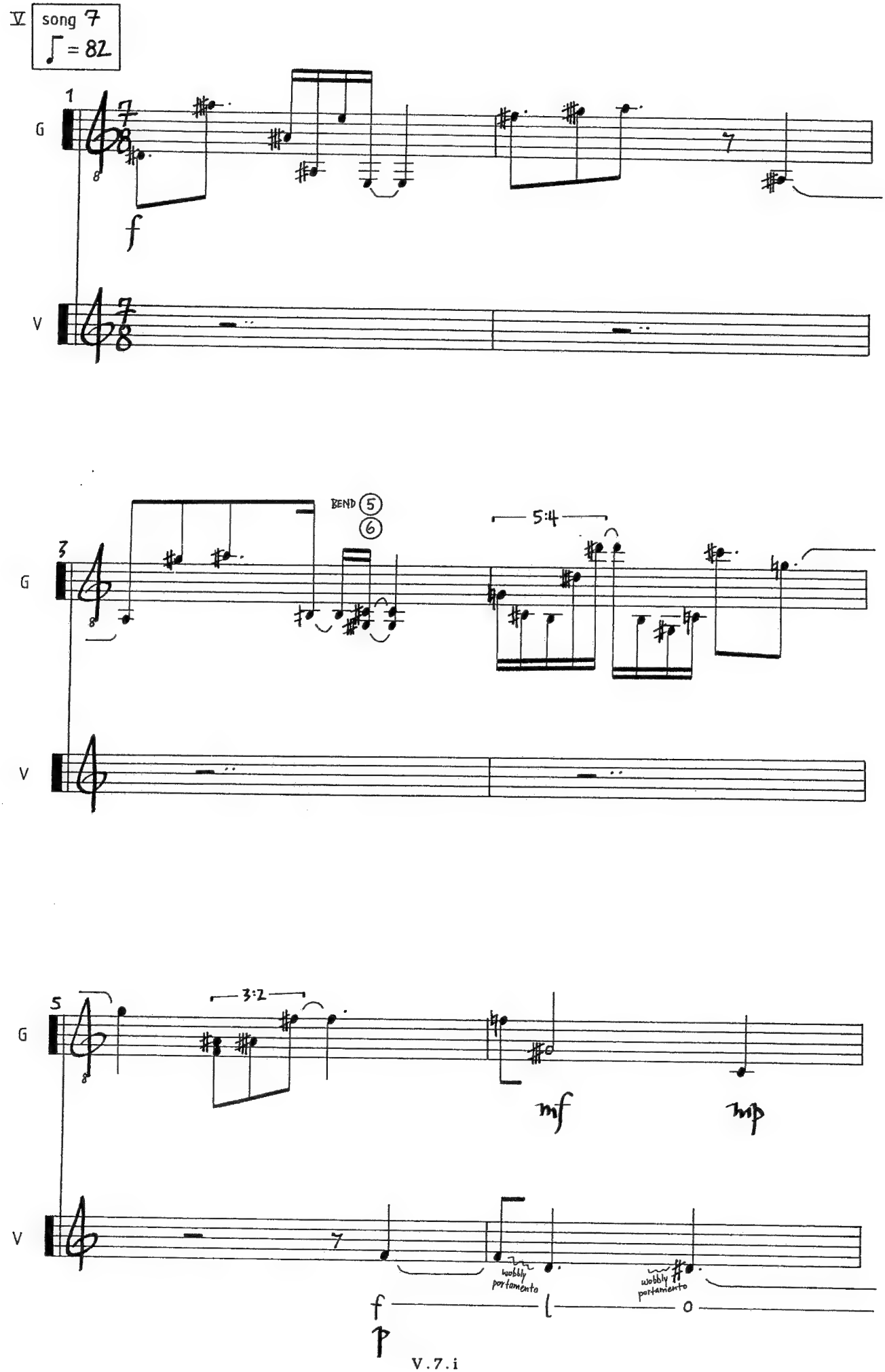
24

8

v

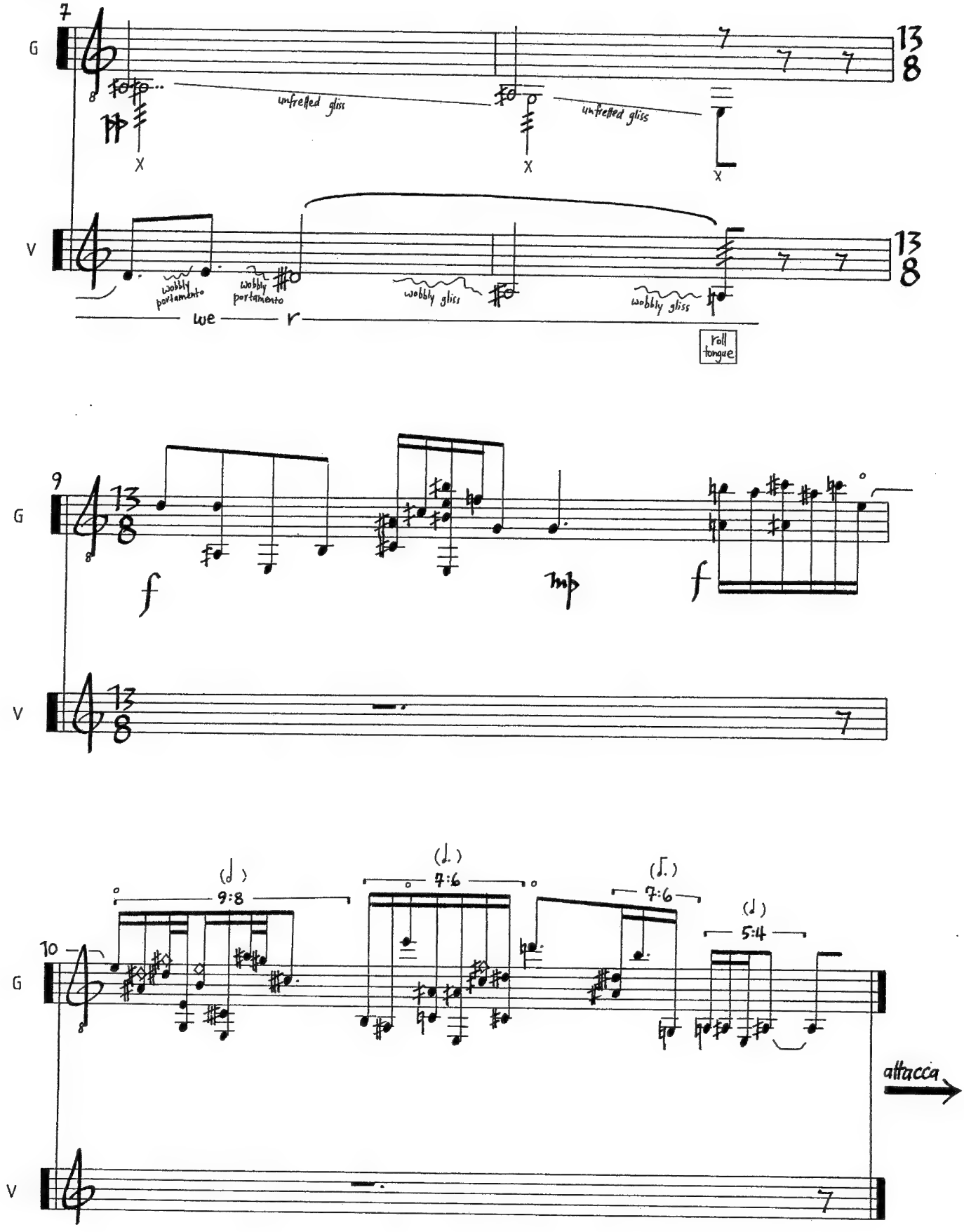
s s


V
song 6
♪ = 99
pluck the string ABOVE the LH
3:5
3:5
4:3
hammer the fret!
strum spasmodically
u-t.k.ts. u-t.g. e → no- te-ka-tsu- o-do- re
5:7
wide vibrato
ta-ta.re-ta- da-ke.ra.ga.ni.go na
BEND
7:8
unbend
attacca
becoming hoarse
arcing gliss
gliss
go → a → n


V song 7
♩ = 82
1
G
f
V
BEND 5 6
5:4
3
G
V
5
3:2
G
mf
mp
V
wobbly portamento
wobbly portamento
f
p

V song 7

♩ = 82


7
G
unfretted gliss
unfretted gliss
13/8
V
wobbly portamento
wobbly portamento
wobbly gliss
wobbly gliss
we r
roll tongue
9
f
mp
f
10
9:8
7:6
7:6
5:4
attacca

thousands of bundled straw VI

for soprano, oboe, clarinet in Eb, alto trombone, violin, viola, violoncello, contrabass & pianoforte

commissioned by the LIBRA ENSEMBLE, Melbourne
with the financial assistance of the Commonwealth Government through the Australia Council for the Arts – its arts funding and advisory body

duration: approximately nine minutes

thousands of bundled straw

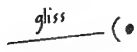
notes

all movements and songs to be performed *attacca,* ie. with as little break as possible

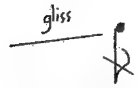
fermate always to be brief (less than 2 seconds)

grace notes to be performed as fast as possible anticipating the following beat

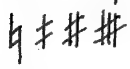
glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses



glissando to exactly the pitch of the grace note


quarter tones

dal niente

al niente

wind

FL flutter tongue **T** tongue slap, percussive and sharp

clarinet in Eb sounds a minor third higher; bass clarinet in Bb sounds a major ninth lower

cor anglais sounds a fifth lower

trombones

flutter tongue

MUTE
IN ⟶ OUT adjust the position of the mute while playing

in the quintet (IV) the tenor trombone is to use a normal mute throughout

in the ensemble movement (VI) the alto trombone is to use a harmon mute throughout

strings

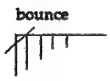
sempre senza vibrato unless indicated

⟶ **pont** *sul ponticello:* bow near the bridge; whistling tone allowing harmonics to sound

⟶ **molto pont** *molto sul ponticello:* bow almost on the bridge: very distorted tone

⟶ **norm** *normale:* return to bowing in the normal position

⟶ **tasto** *sul tasto:* bow on or near the bridge: slightly muted, thinner tone



ricochets at the attack of the bow

natural harmonic: written at sounding pitch, produced on open string

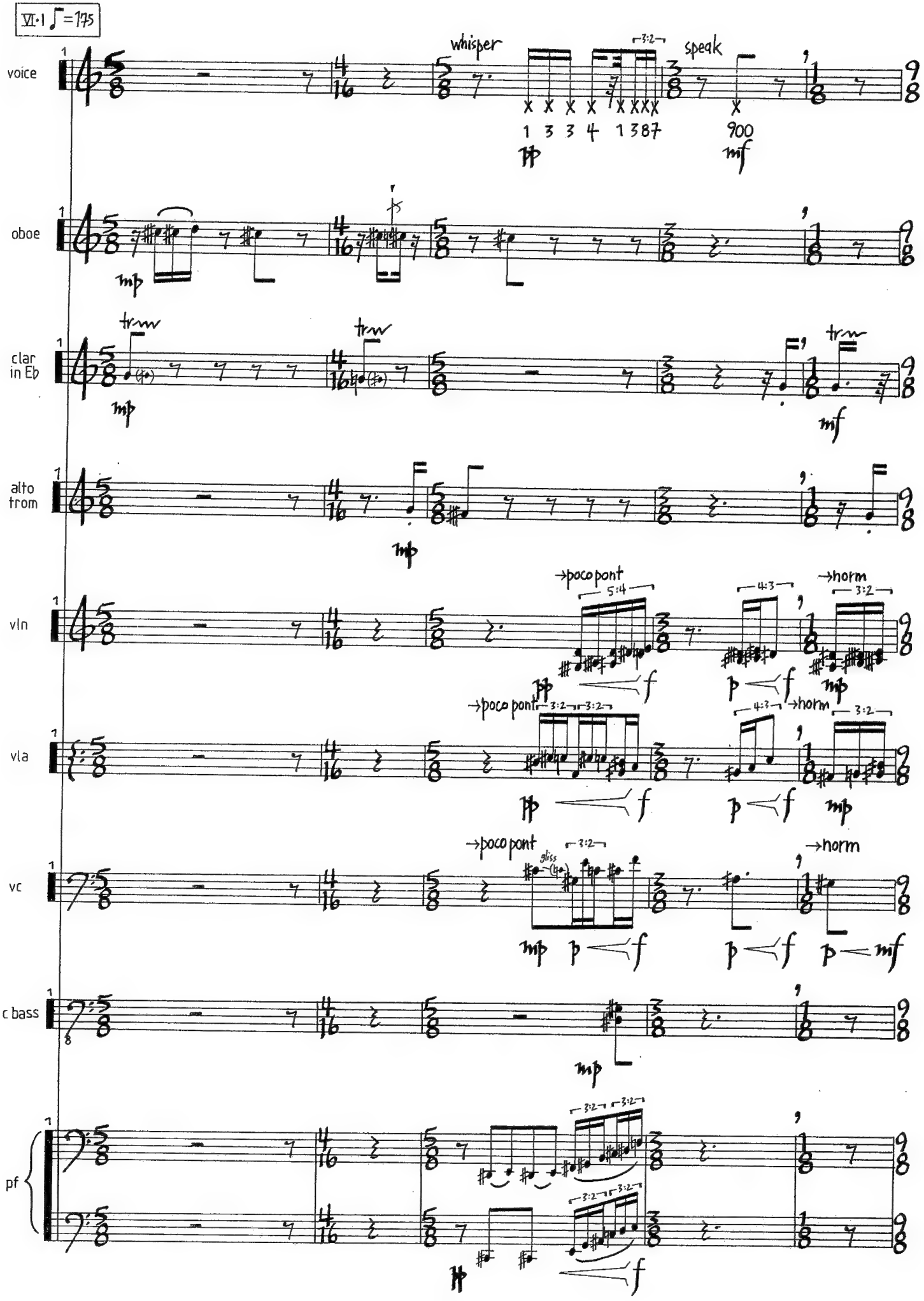
artificial harmonic: finger at the notehead and touch the string at the diamond (sounding pitch not written)

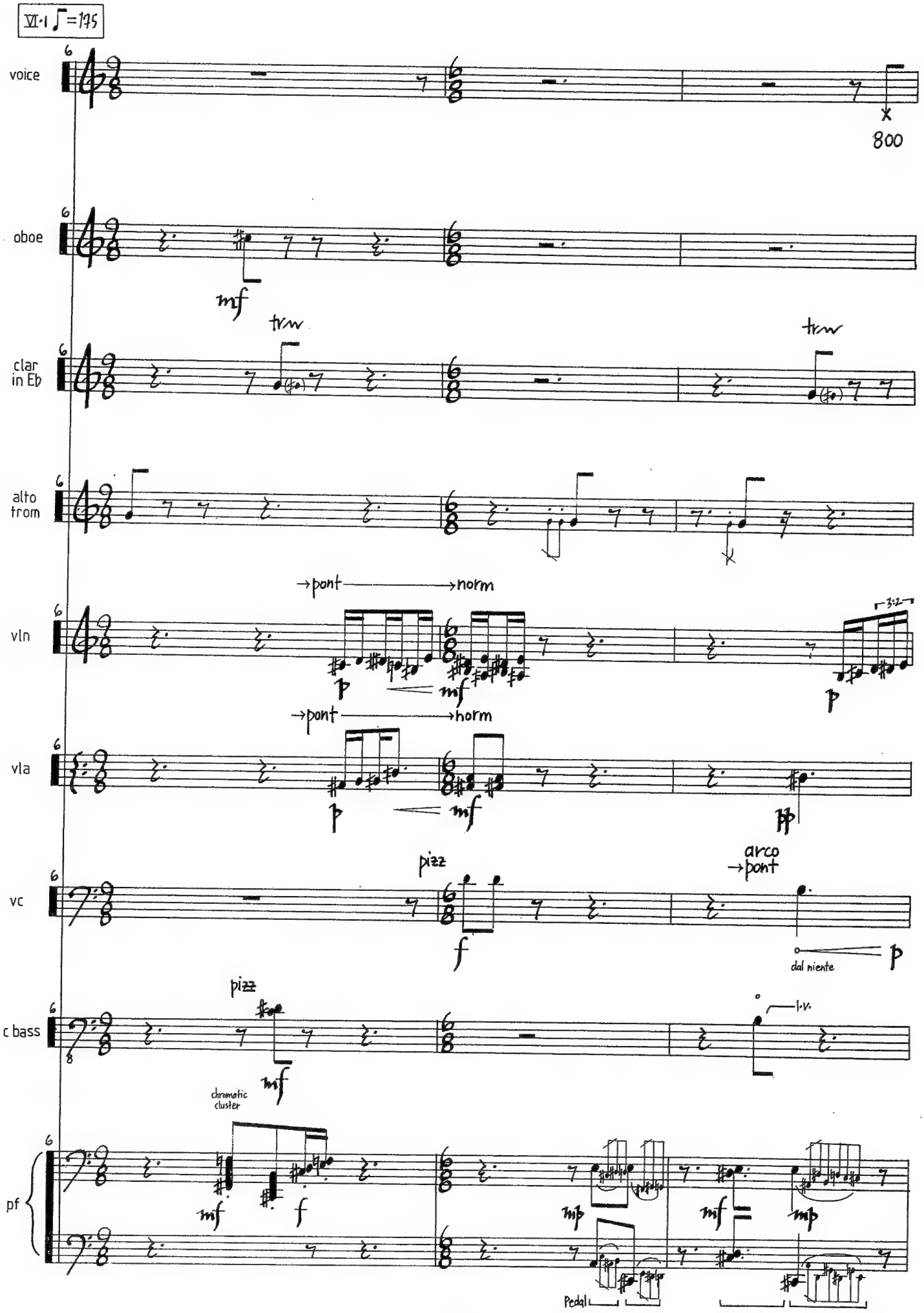
lefthand pizzicato: plucking the string with the left hand

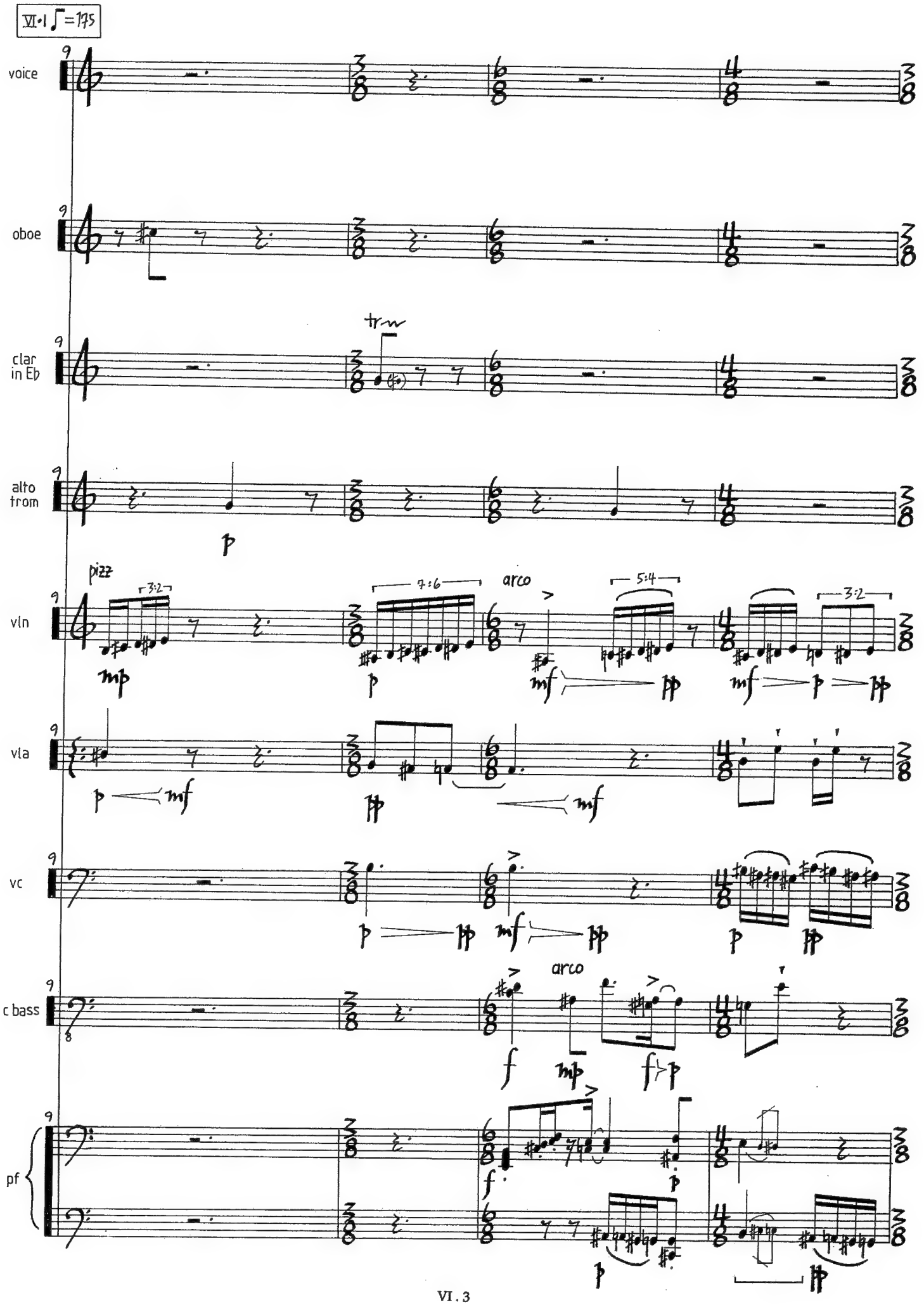
contrabass sounds an octave lower

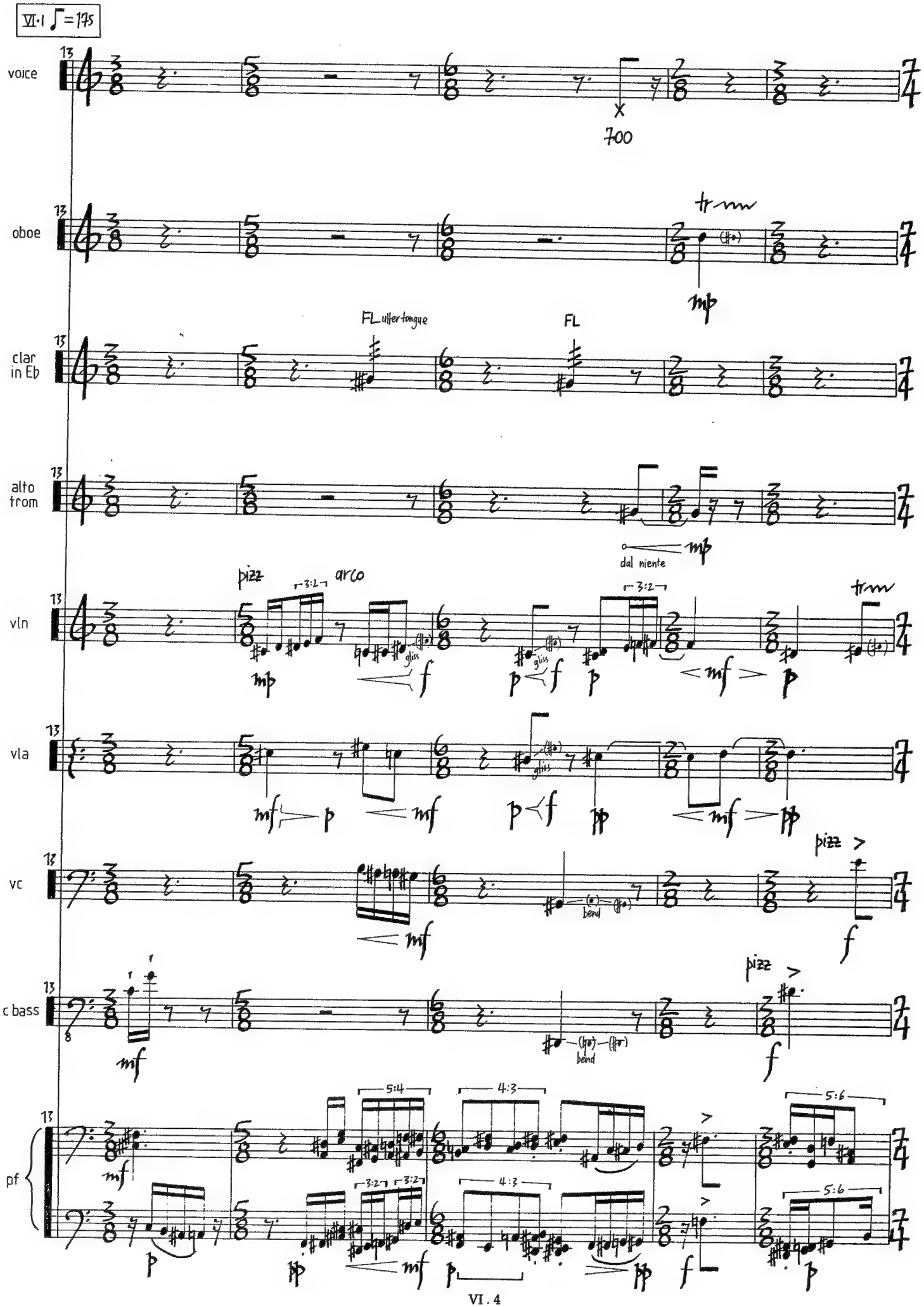
pianoforte

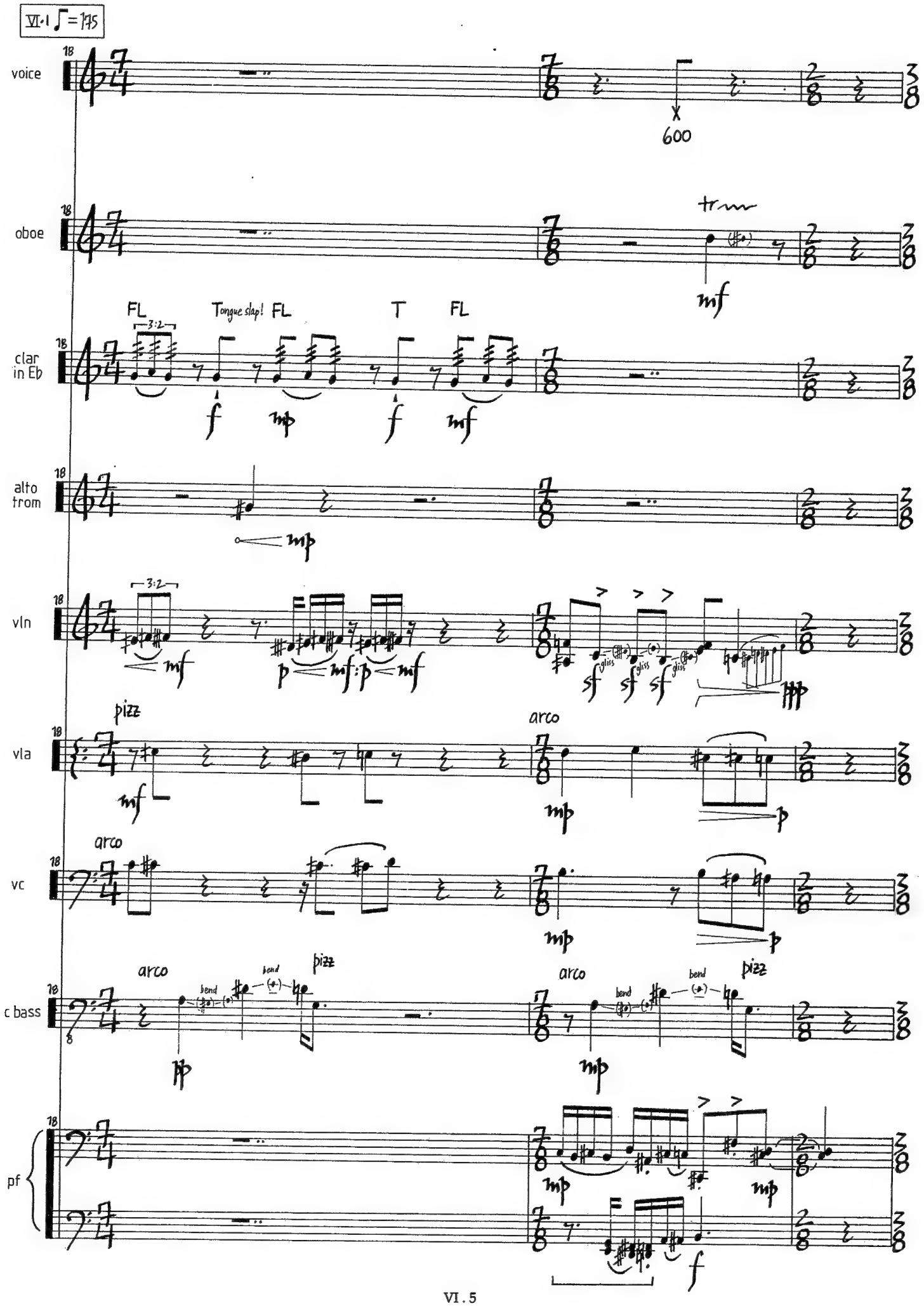
dampen the string before playing the note by pressing on the strings inside the pianoforte

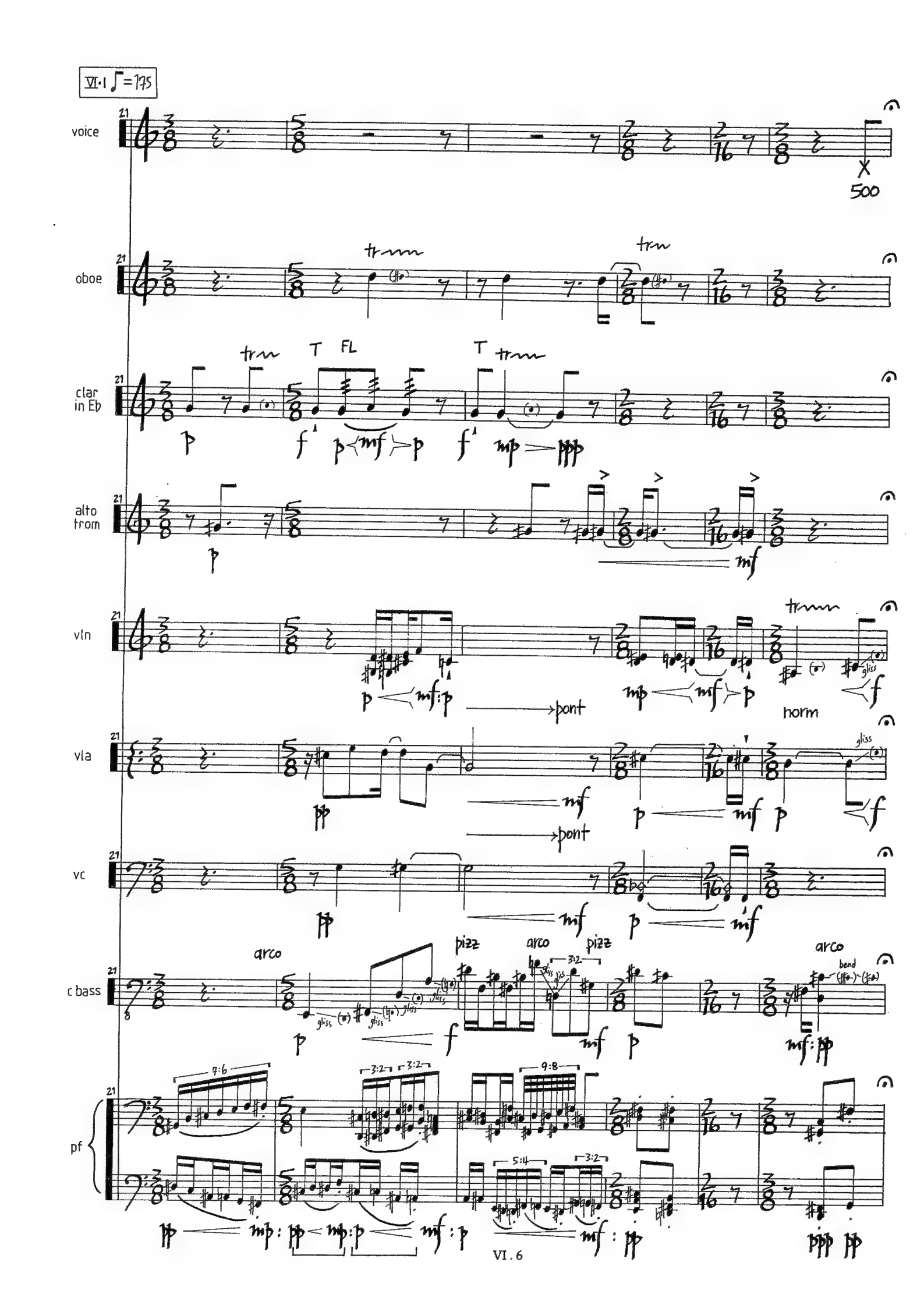

VI·1 ♩=175
voice
whisper
speak
1 3 3 4 1 3 8 7
9 0 0
pp
mf
oboe
mp
clar in Eb
trem
mp
mf
alto trom
mp
vln
→poco pont
5:4
4:3
→horm
3:2
pp
f
p
mp
vla
→poco pont
3:2
3:2
4:3
→horm
3:2
pp
f
p
mp
vc
→poco pont
gliss
3:2
→horm
mp
p
f
p
f
p
mf
c bass
mp
pf
3:2
3:2
3:2
3:2
pp
f

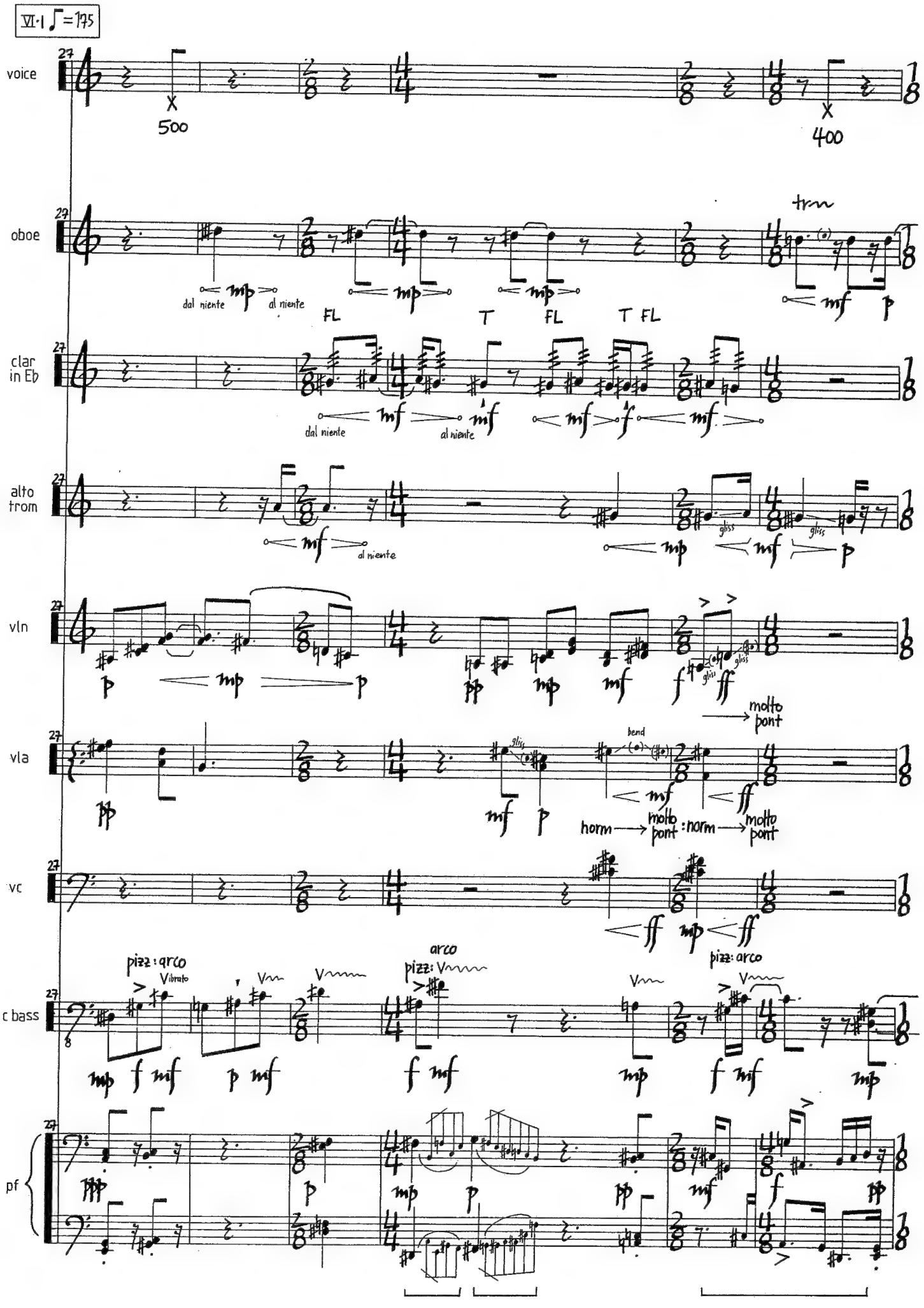

VI·1 ♩=195
voice
800
oboe
mf
clar in Eb
trm
trm
alto trom
→pont
→norm
vln
p
mf
3:2
p
→pont
→norm
vla
p
mf
pp
vc
pizz
f
arco
→pont
dal niente
p
c bass
pizz
mf
l.v.
chromatic cluster
pf
mf
f
mp
mf
mp
Pedal

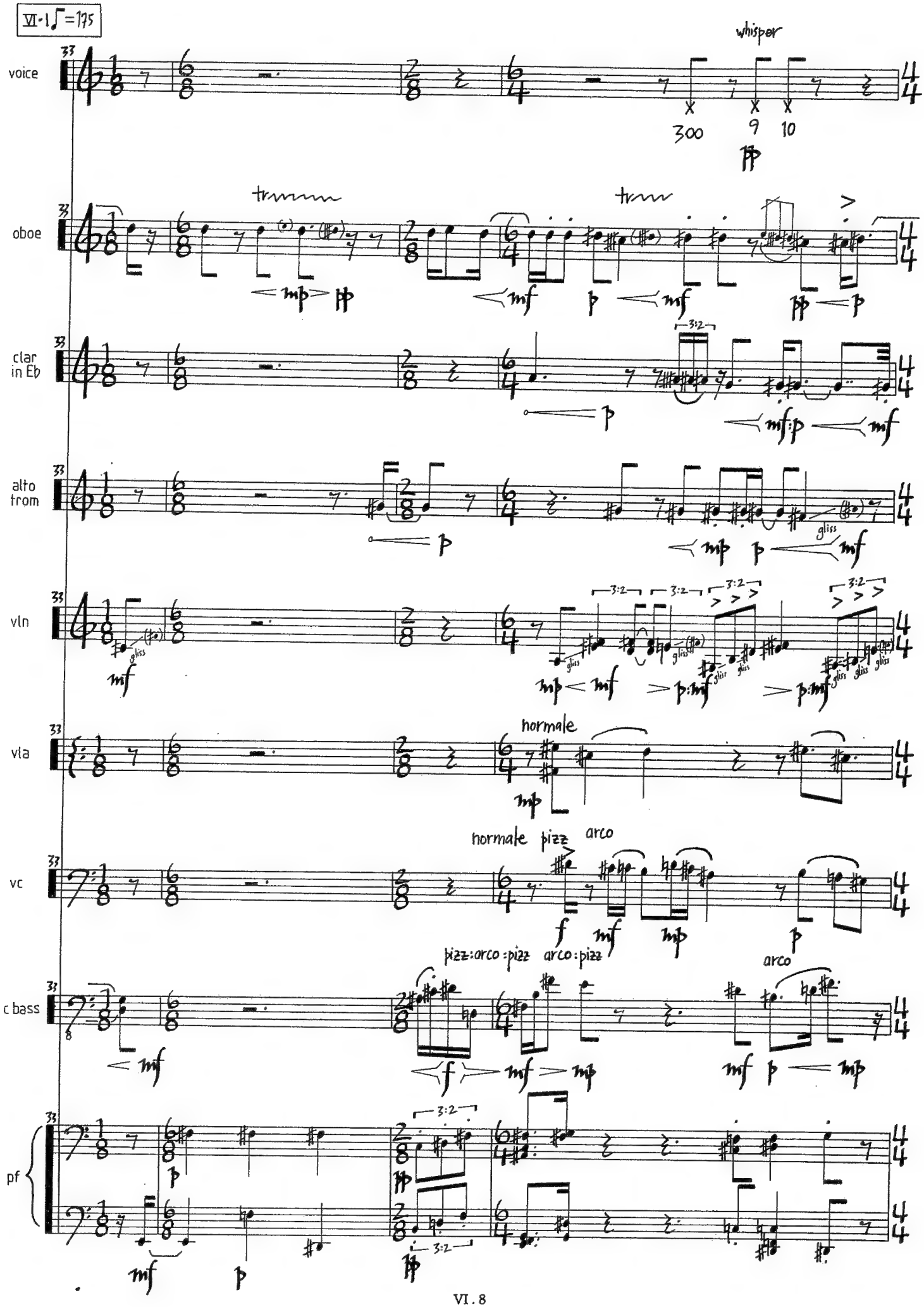

VI·1 ♩=175
voice
oboe
clar in Eb
tr
alto trom
p
pizz
3:2
7:6
arco
5:4
3:2
vln
mp
p
mf
pp
vla
vc
c bass
arco
pf

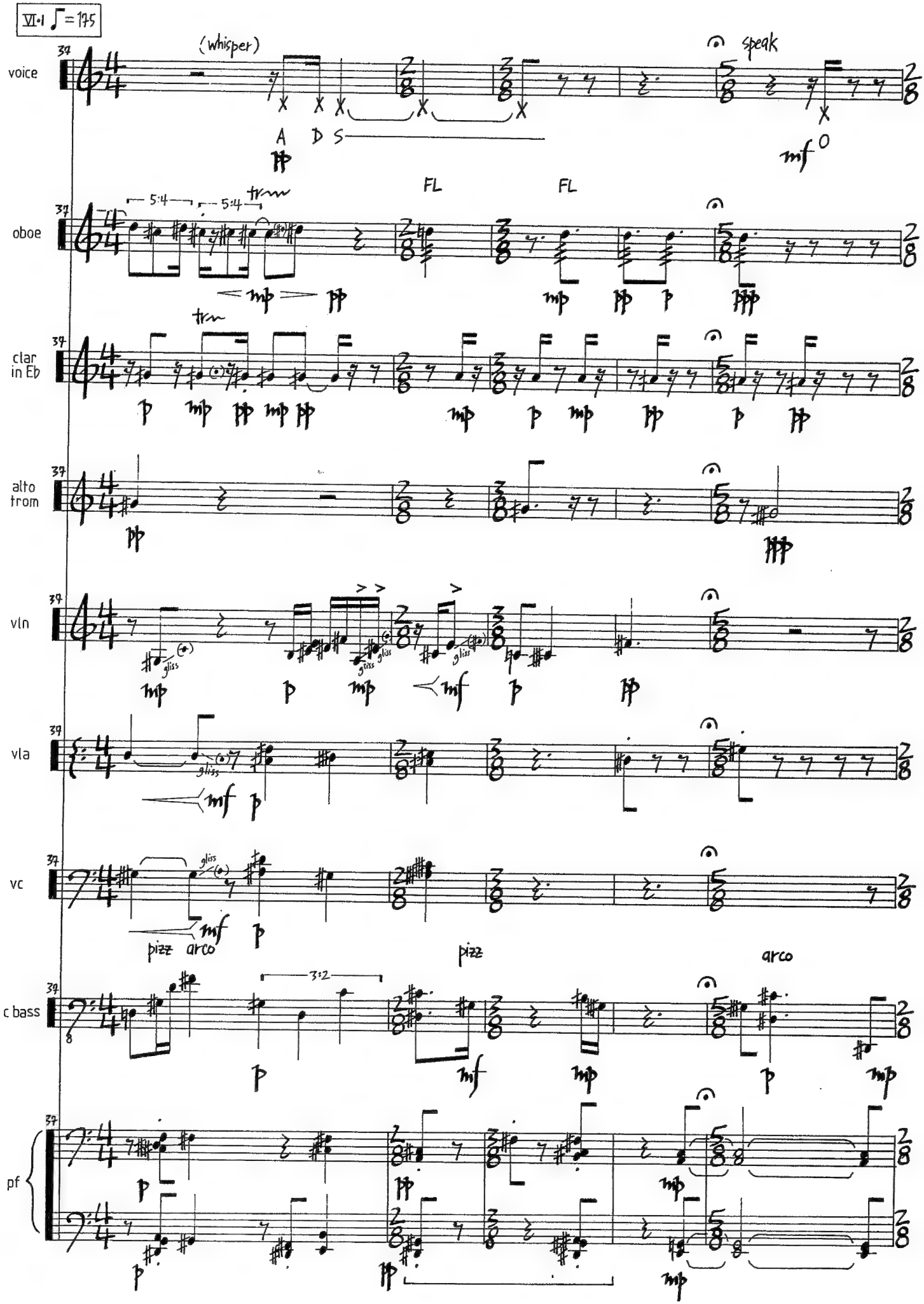

VI·1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
700
FL ulter-tongue
FL
dal niente
pizz
arco
gliss
bend
5:4
4:3
5:6
3:2

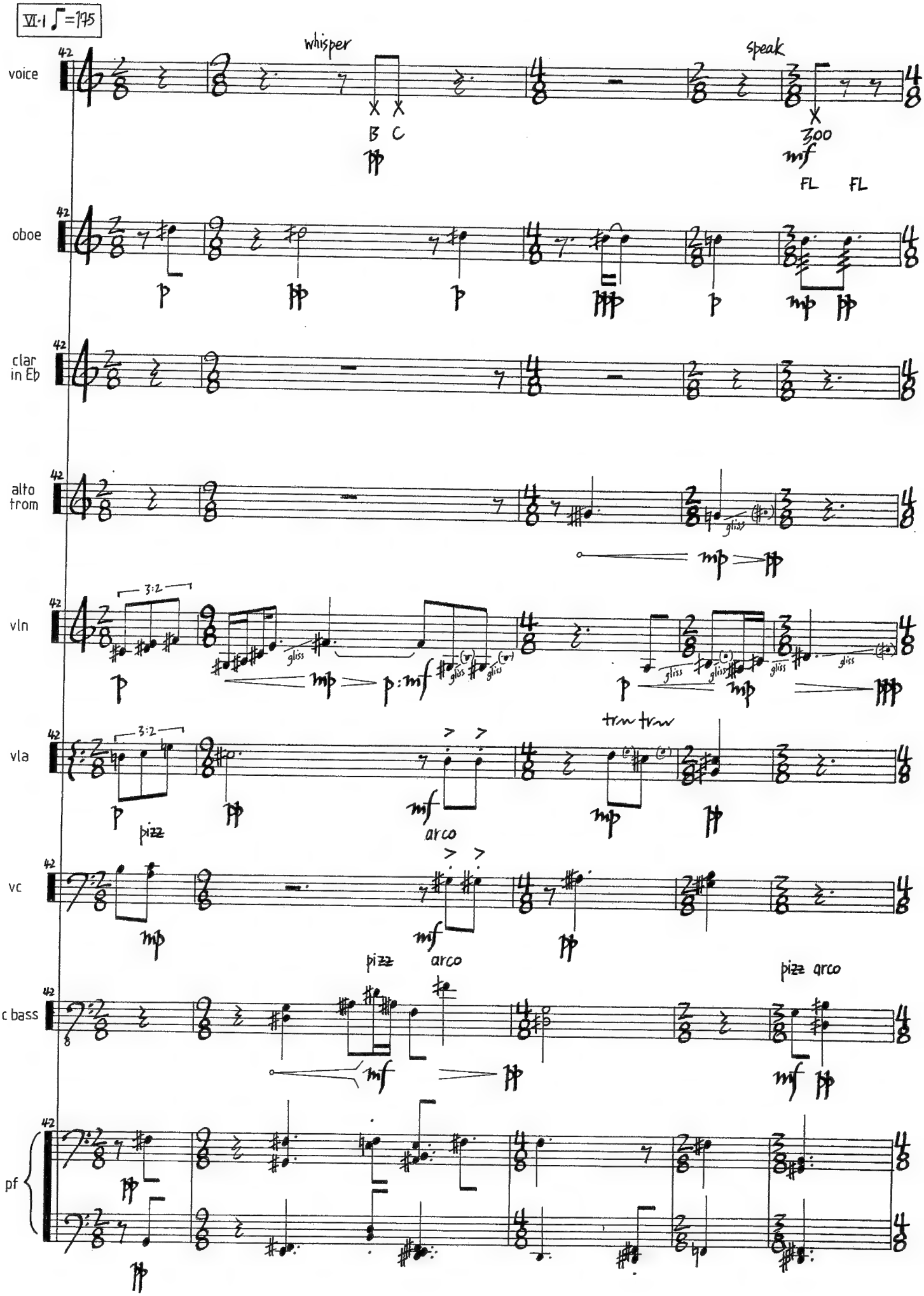

VI·1 ♩=175
voice
600
oboe
tr
mf
clar in Eb
FL
Tongue slap!
FL
T
FL
alto trom
vln
pizz
arco
vla
arco
vc
arco
bend
pizz
arco
bend
pizz
c bass
pf

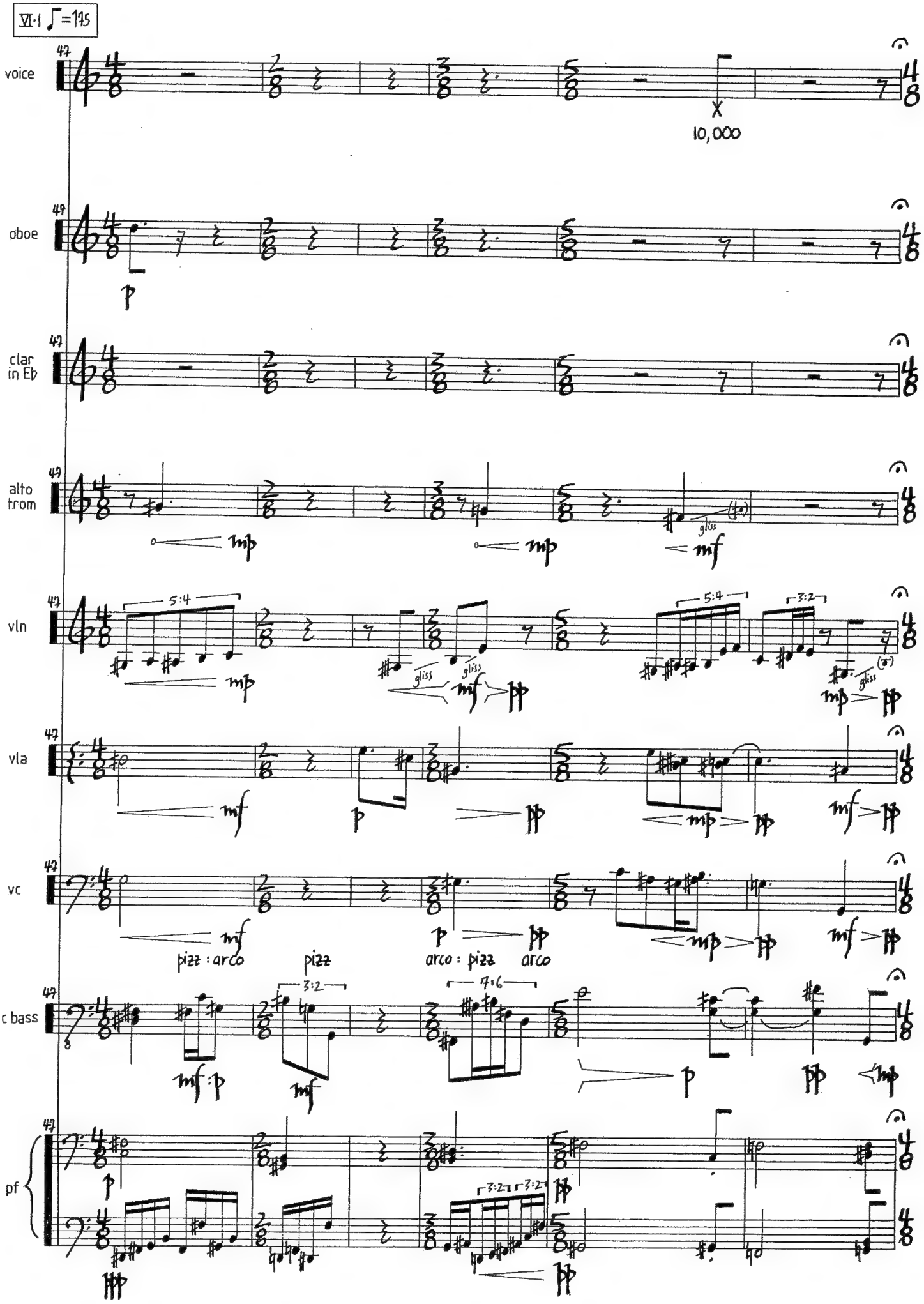

VI·1 ♪=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
500
T
FL
pont
norm
gliss
arco
pizz
bend

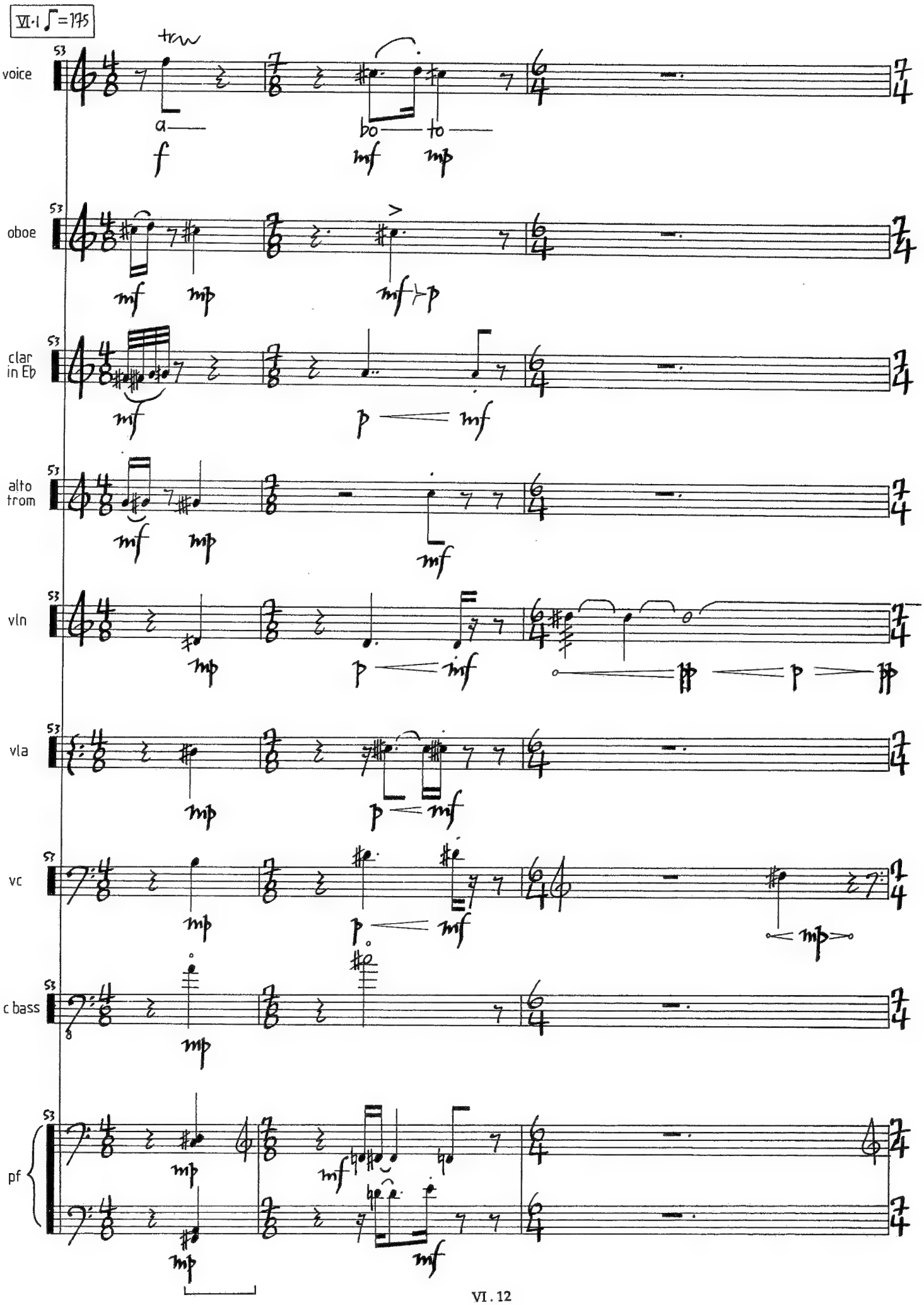

VI·1 ♩=175
voice
X
500
X
400
oboe
trm
dal niente
al niente
FL
T
FL
T FL
clar in Eb
dal niente
al niente
alto trom
gliss
al niente
vln
molto pont
vla
bend
horn
molto pont : norm
molto pont
vc
pizz : arco
c bass
pizz : arco
Vibrato
arco
pizz : arco
pf

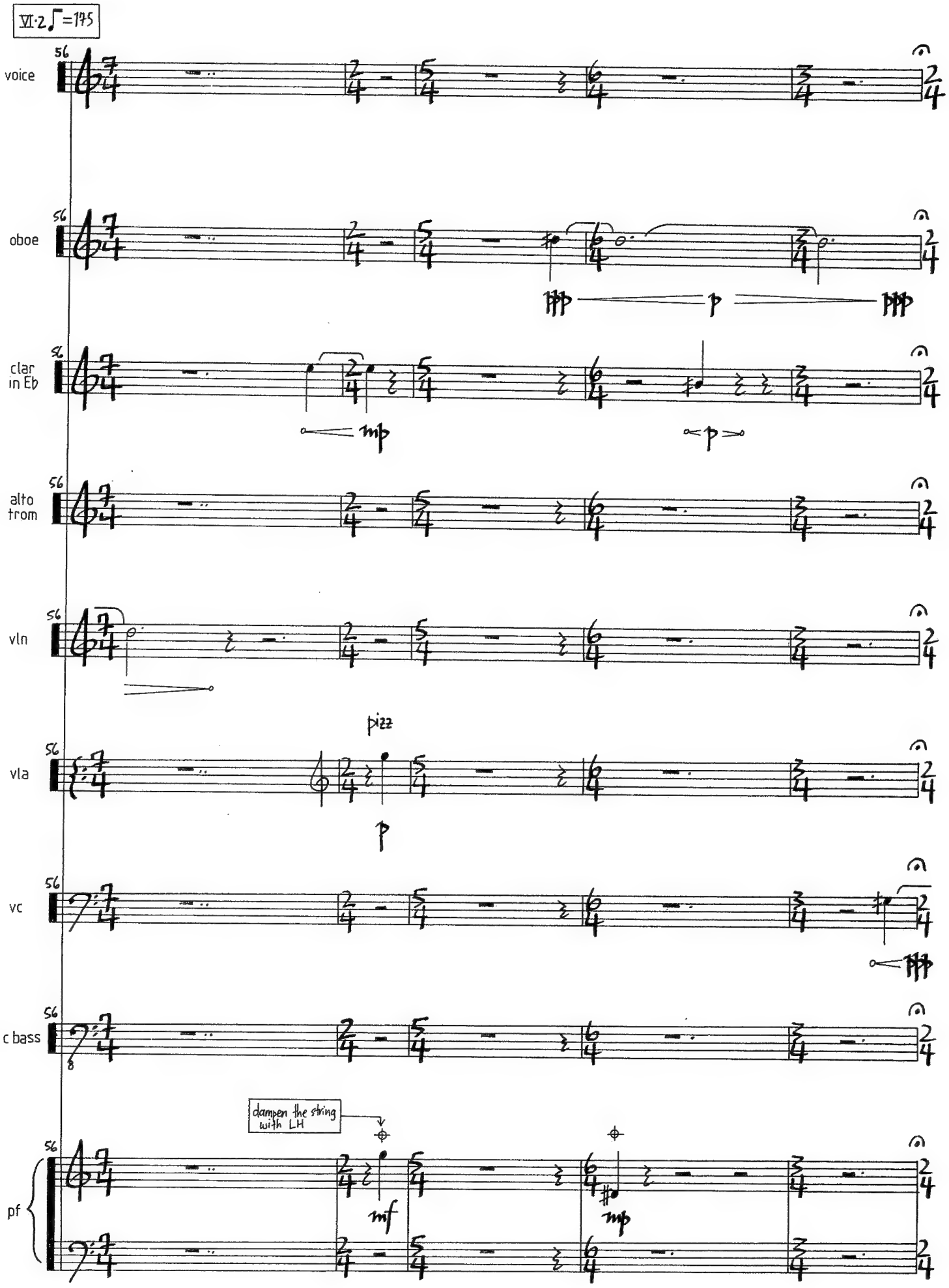

VI-1 ♩=175
voice
whisper
300
9
10
oboe
trmmm
trmm
clar in Eb
3:2
alto trom
gliss
vln
hormale
vla
hormale pizz arco
vc
pizz:arco:pizz
arco:pizz
arco
c bass
pf

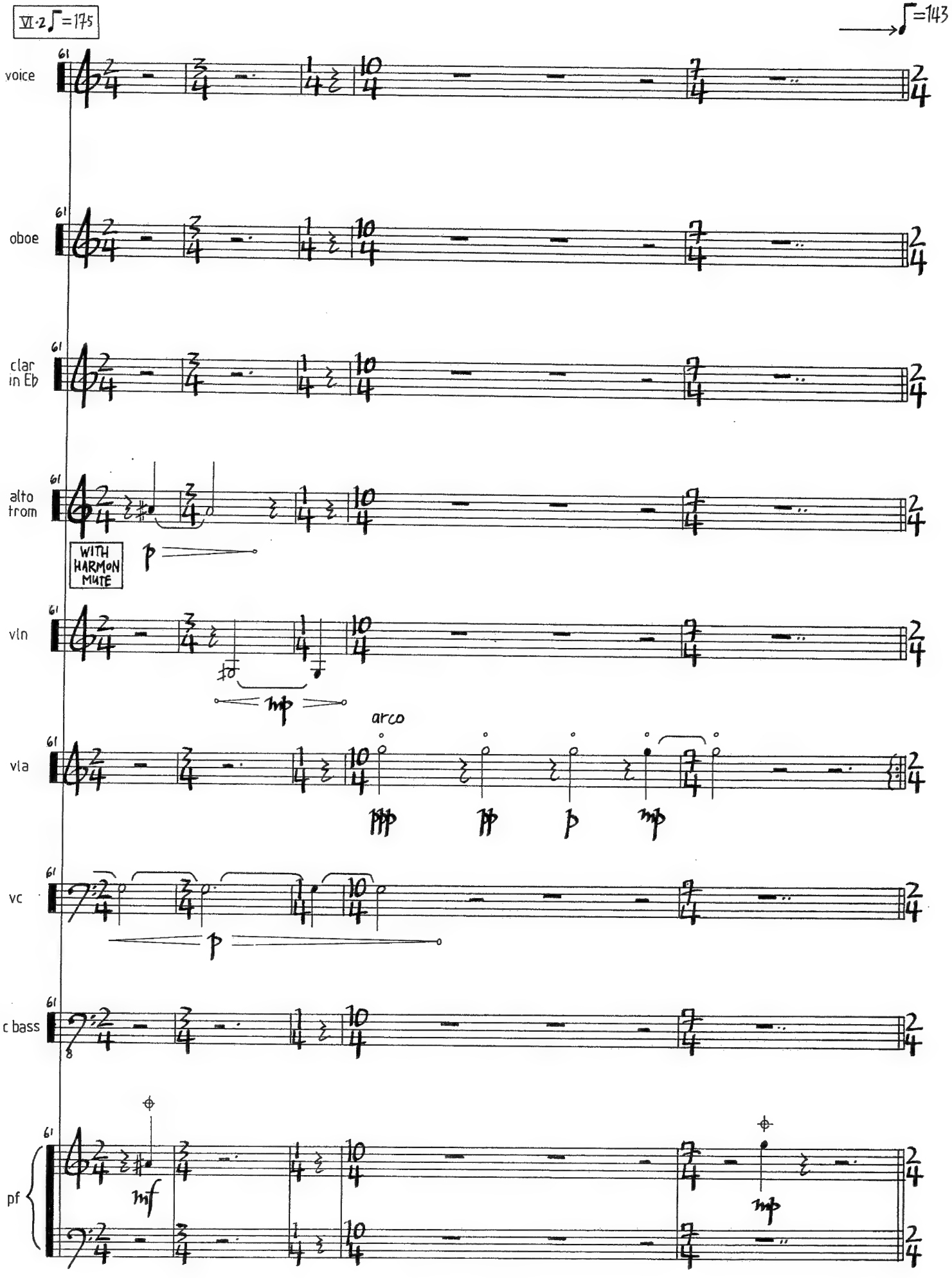

VI·1 ♩ = 175
voice
(whisper)
speak
A D S
oboe
5:4
FL
FL
clar in Eb
alto trom
vln
gliss
vla
vc
pizz arco
c bass
3:2
pizz
arco
pf

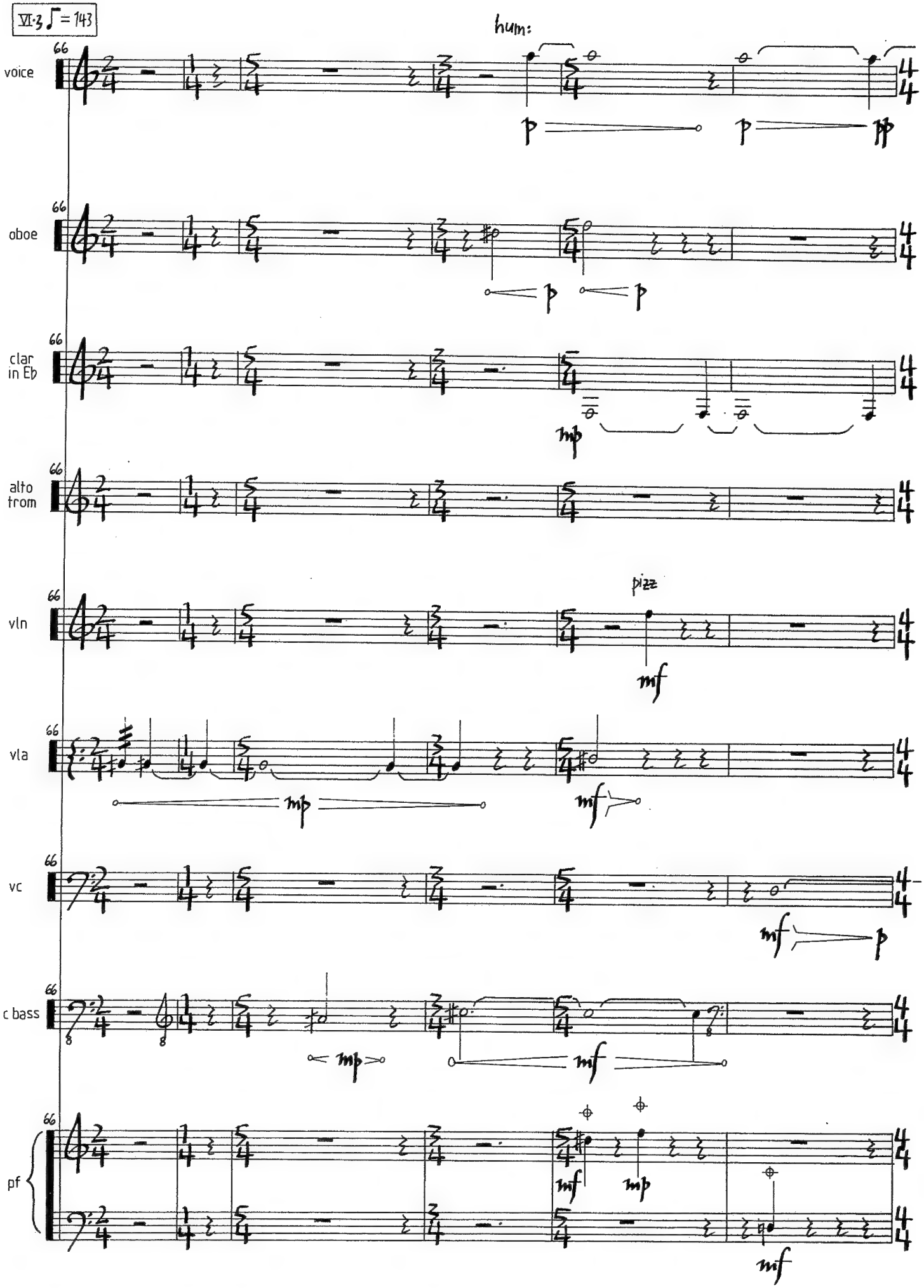

VI·1 ♩=175
voice
whisper
B C
speak
Zoo
mf
FL FL
oboe
clar in Eb
alto trom
gliss
vln
3:2
vla
pizz
arco
trm trm
vc
c bass
pizz arco
pf

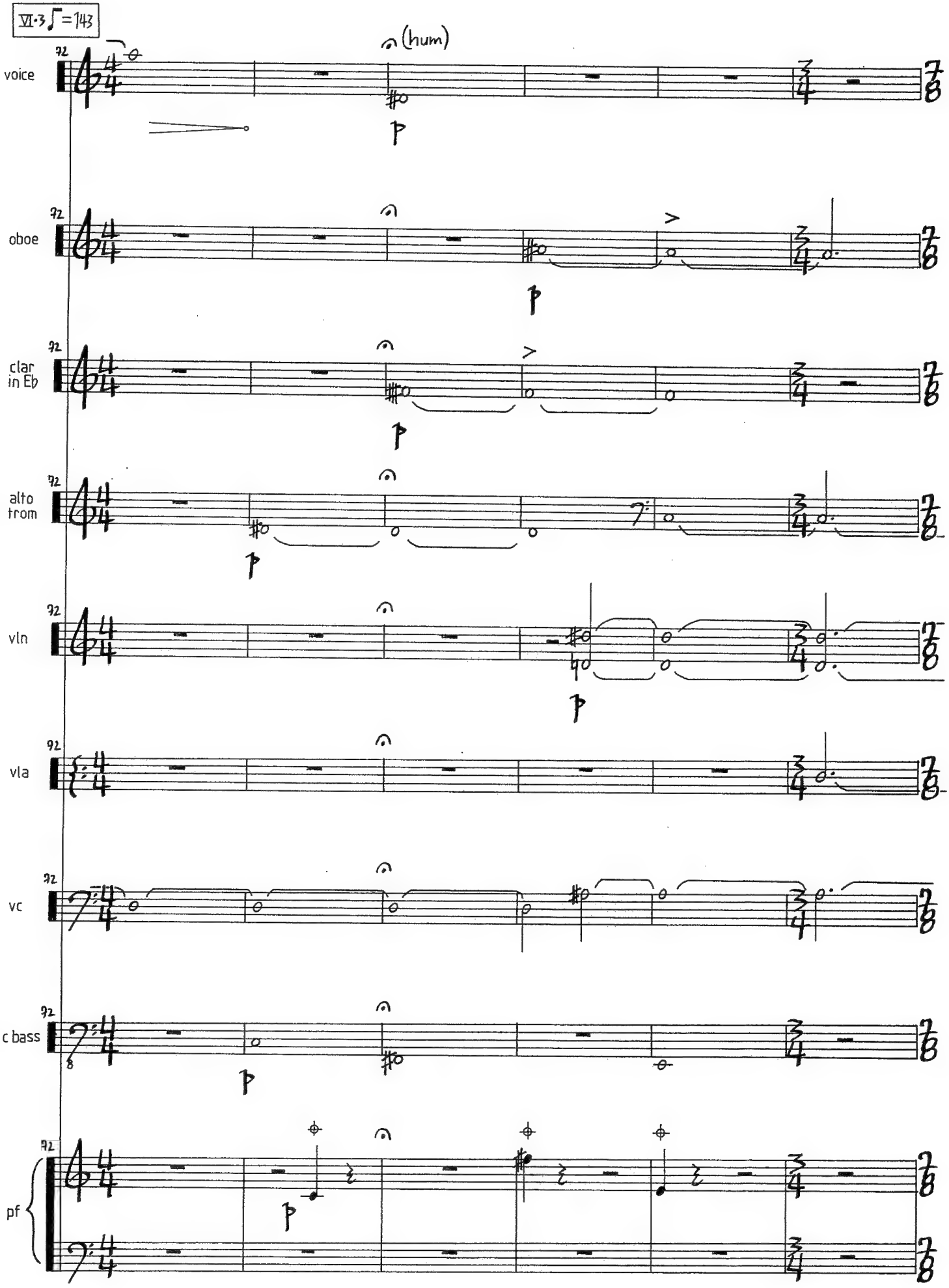

VI·1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
47
10,000
gliss
pizz : arco
pizz
arco : pizz
arco
5:4
3:2
4:6

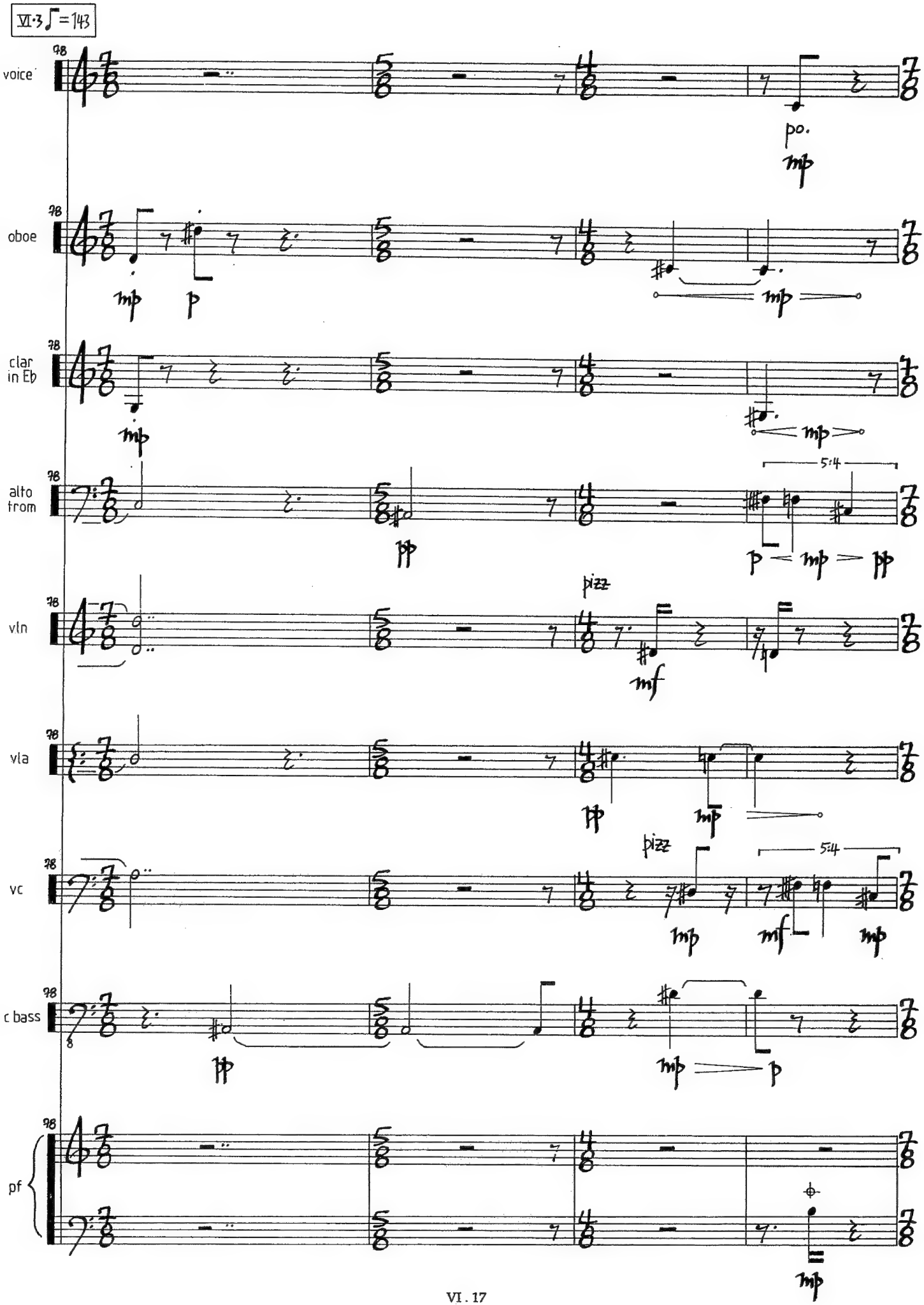

VI·1 ♩=175
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
53
tr
a
bo
to

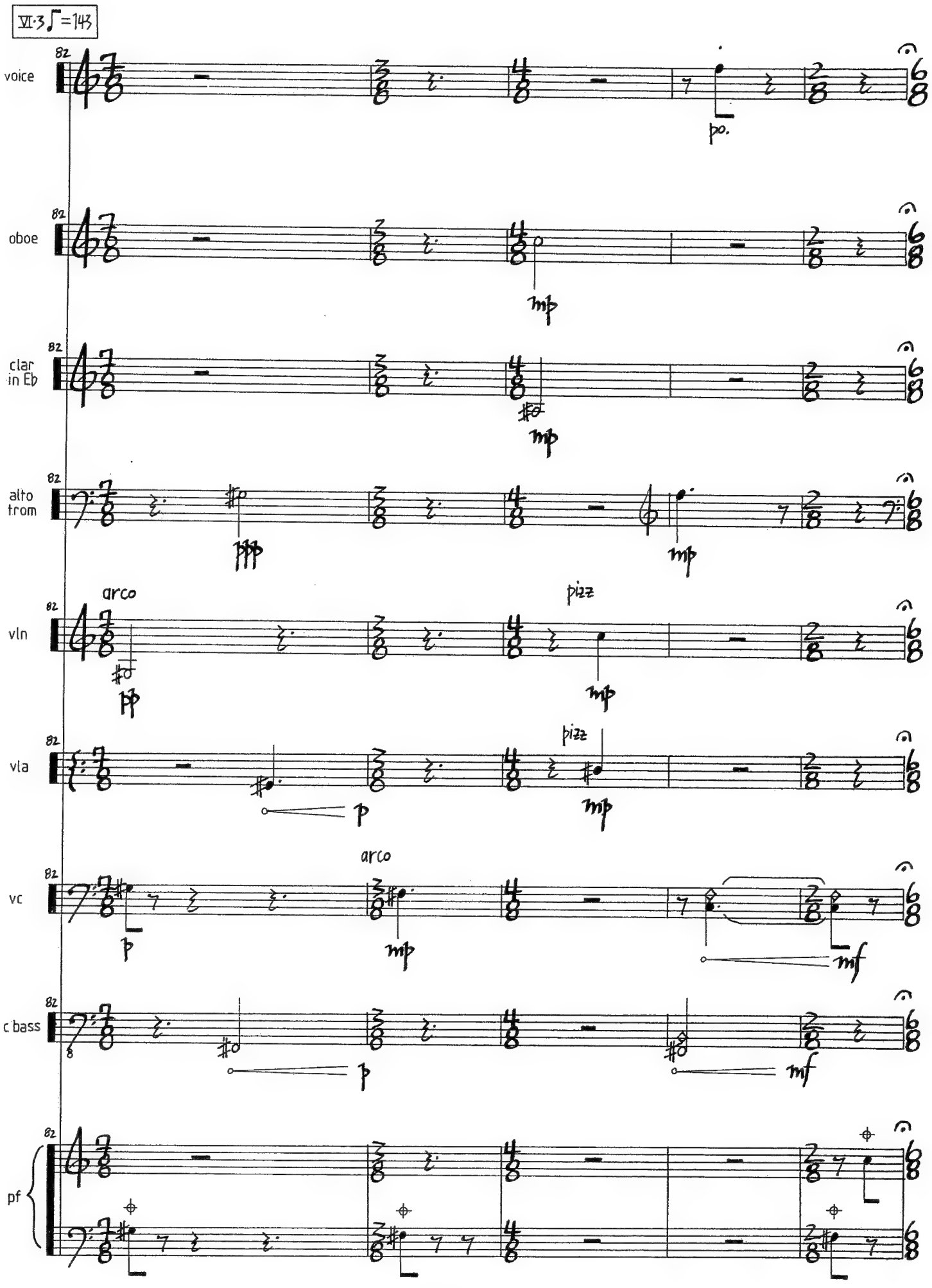

VI·2 ♩=175
56
voice
oboe
clar in Eb
alto trom
vln
pizz
vla
vc
c bass
dampen the string with LH
pf

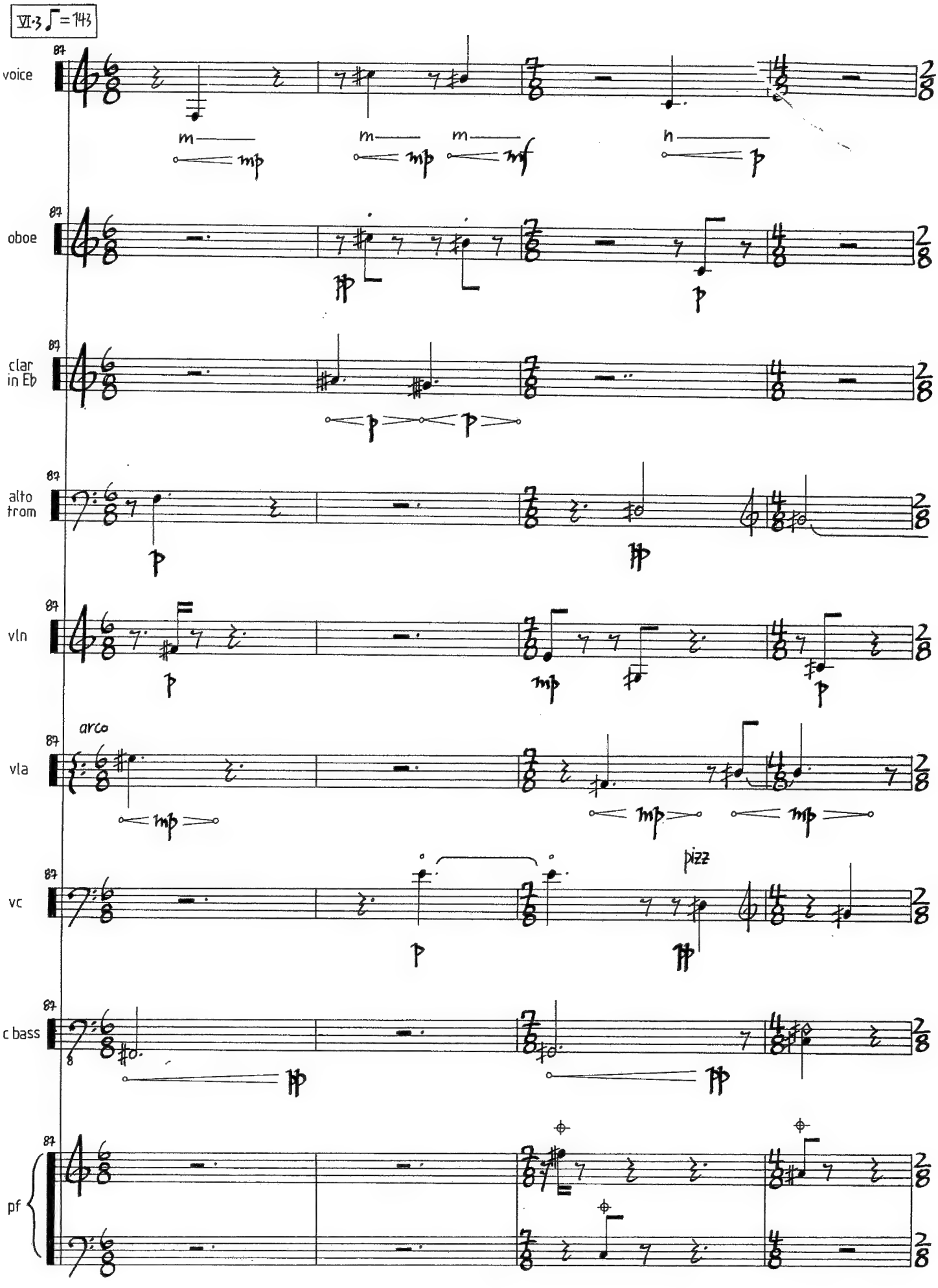

VI·2 ♩=175
♩=143
61
voice
oboe
clar in Eb
alto trom
WITH HARMON MUTE
p
vln
mp
arco
vla
ppp
pp
p
mp
vc
c bass
pf
mf
mp

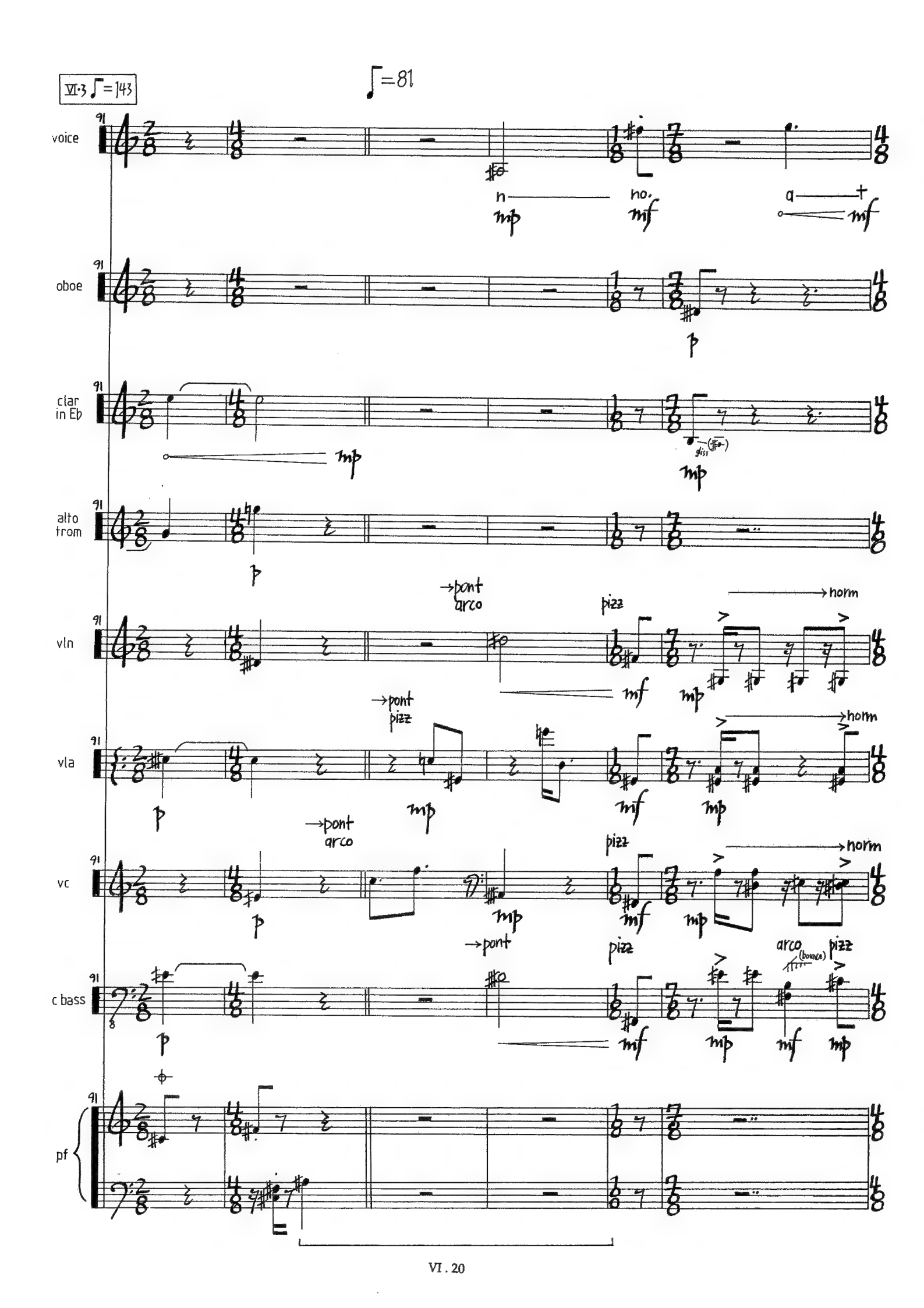

VI·3 ♩= 143
hum:
voice
oboe
clar in Eb
alto from
vln
pizz
vla
vc
c bass
pf
66

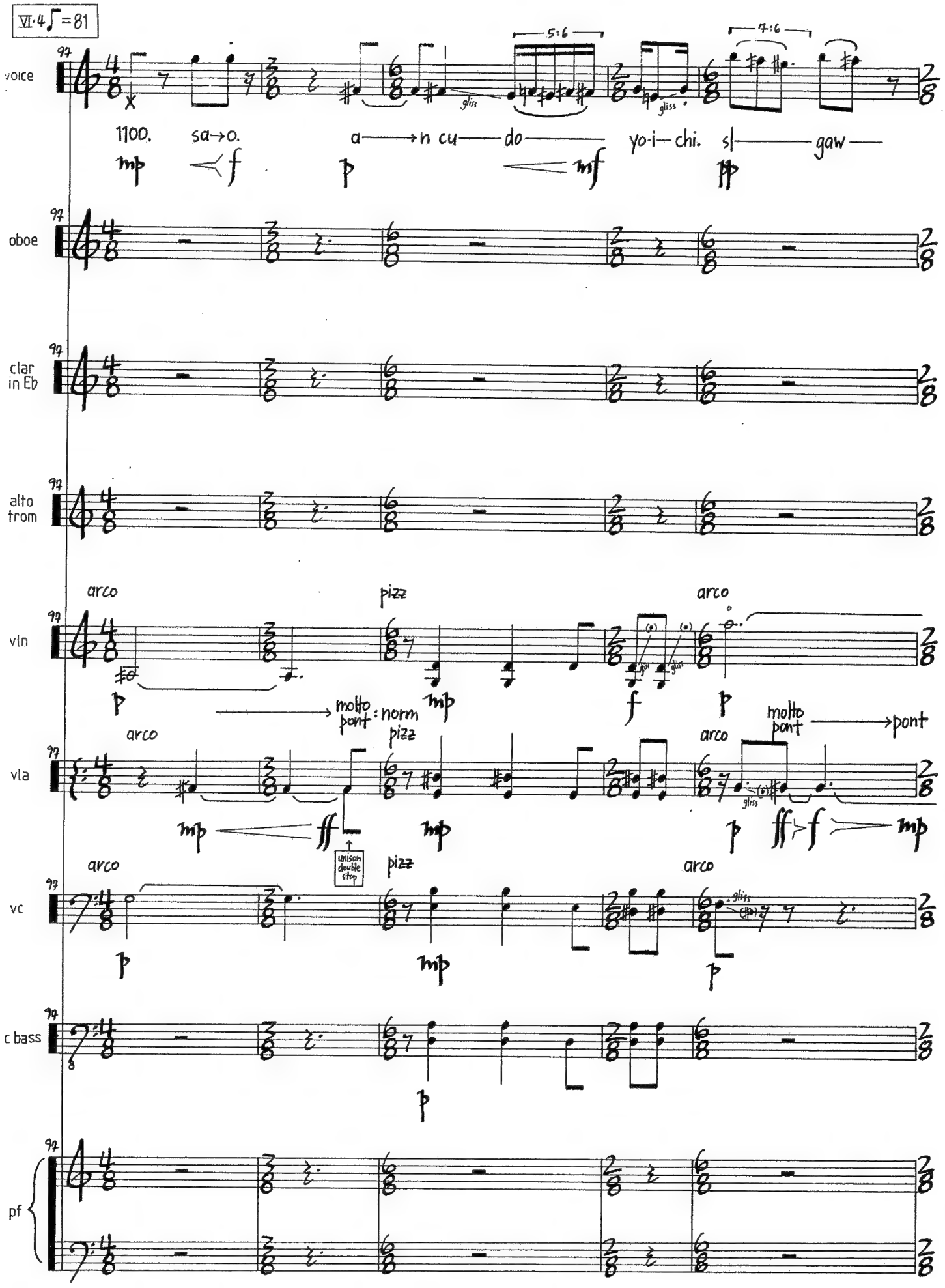

VI·3 ♩=143
(hum)
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf

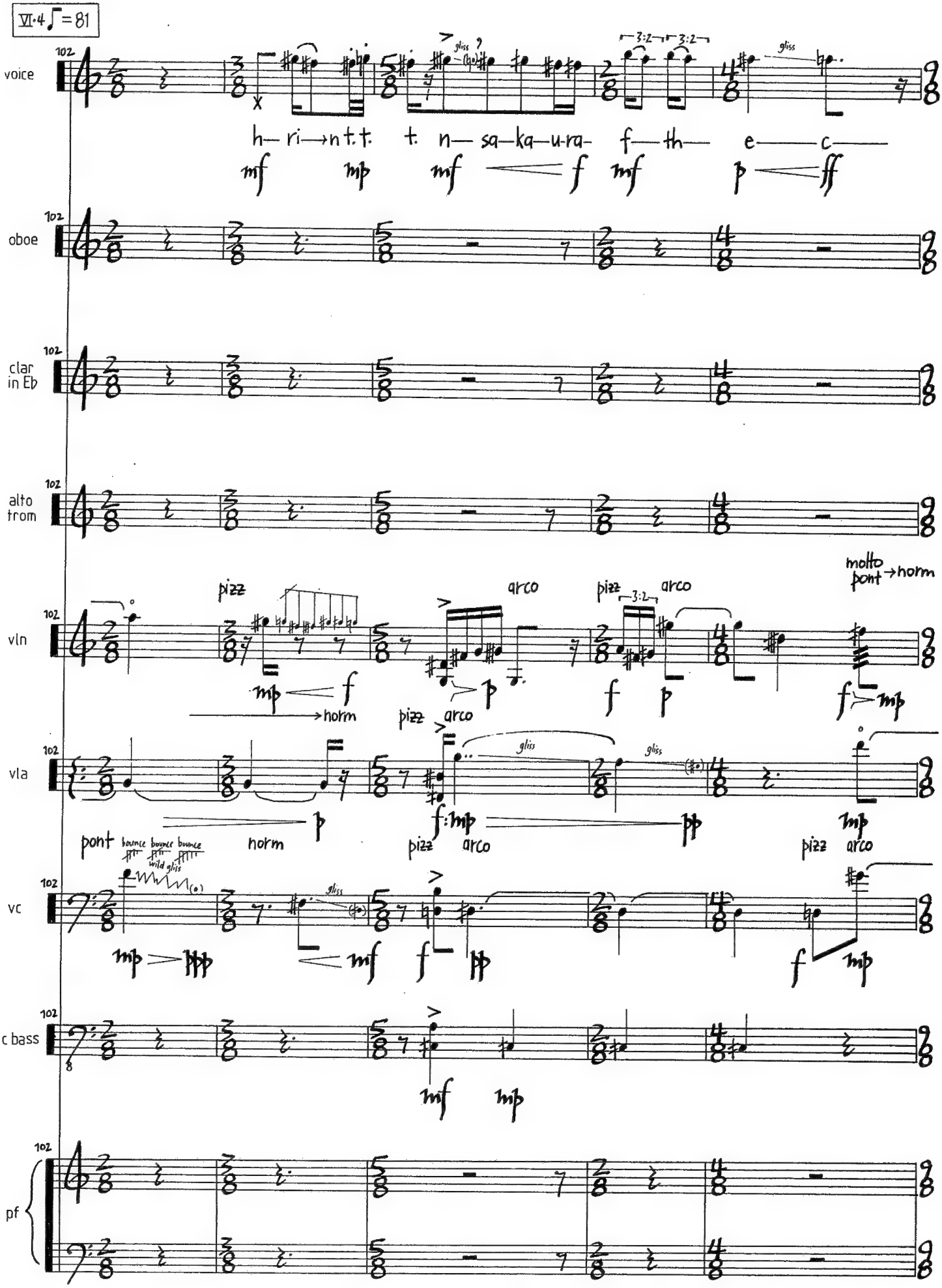

VI·3 ♩=143
voice
oboe
clar in Eb
alto from
vln
vla
vc
c bass
pf
po.
pizz
5:4

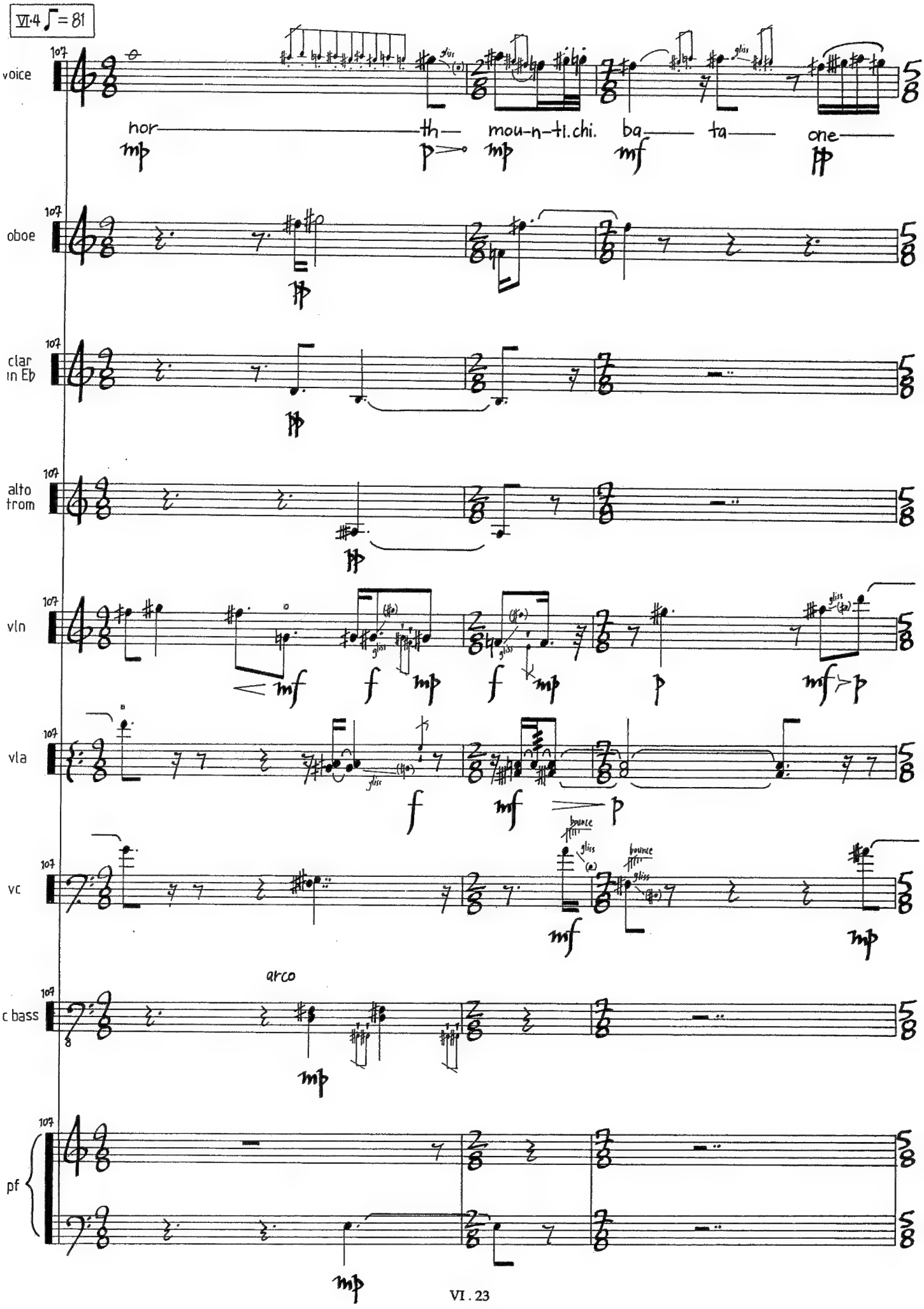

VI·3 ♩=143
82
voice
po.
oboe
mp
clar in Eb
mp
alto trom
ppp
mp
vln
arco
pp
pizz
mp
vla
p
pizz
mp
vc
arco
p
mp
mf
c bass
p
mf
pf

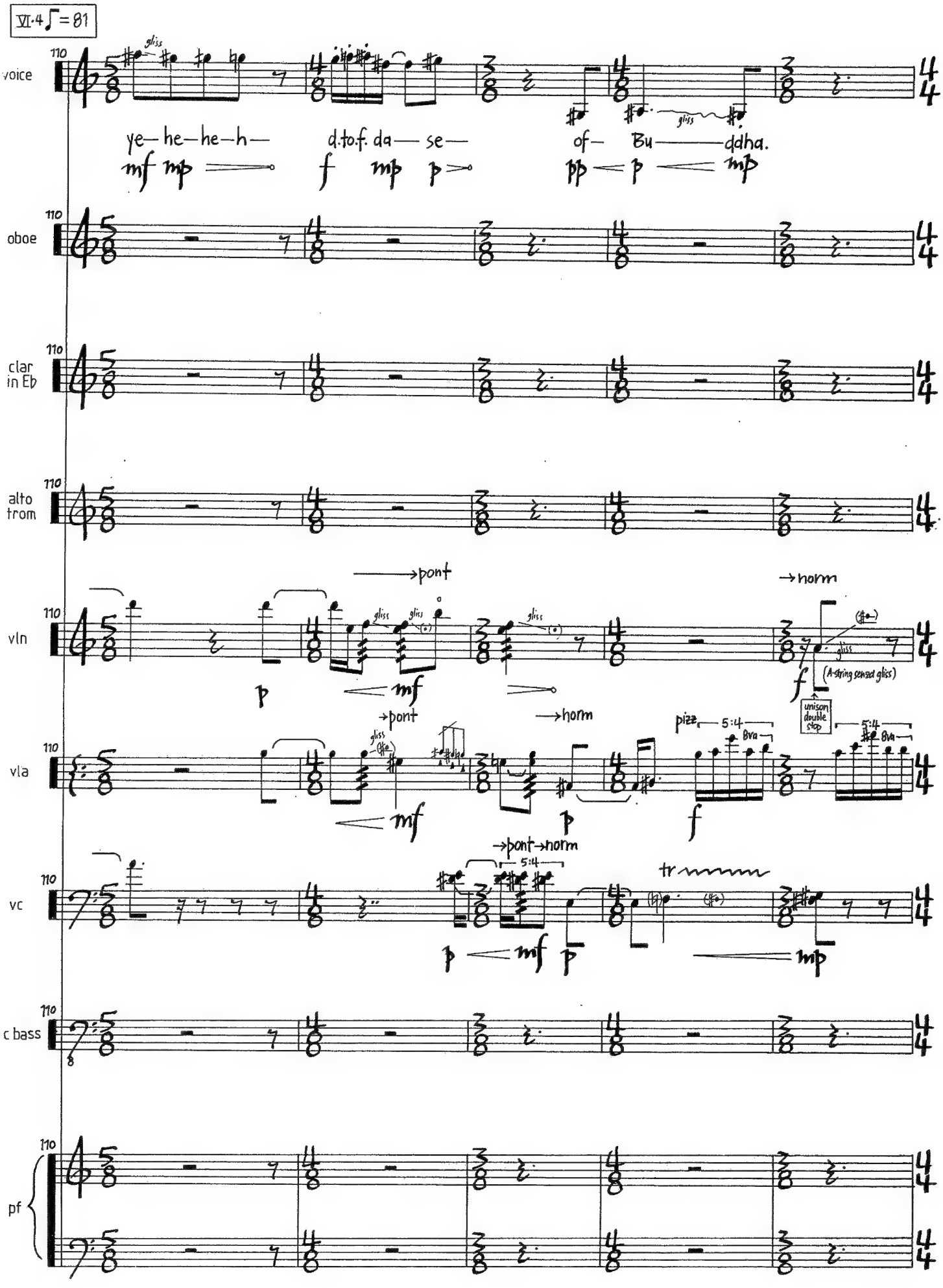

VI·3 ♩=143
87
voice
m
mp
m
mp
m
mf
n
p
oboe
pp
p
clar in Eb
p
p
alto trom
p
pp
vln
p
mp
p
arco
vla
mp
mp
mp
vc
p
pizz
pp
c bass
pp
pp
pf

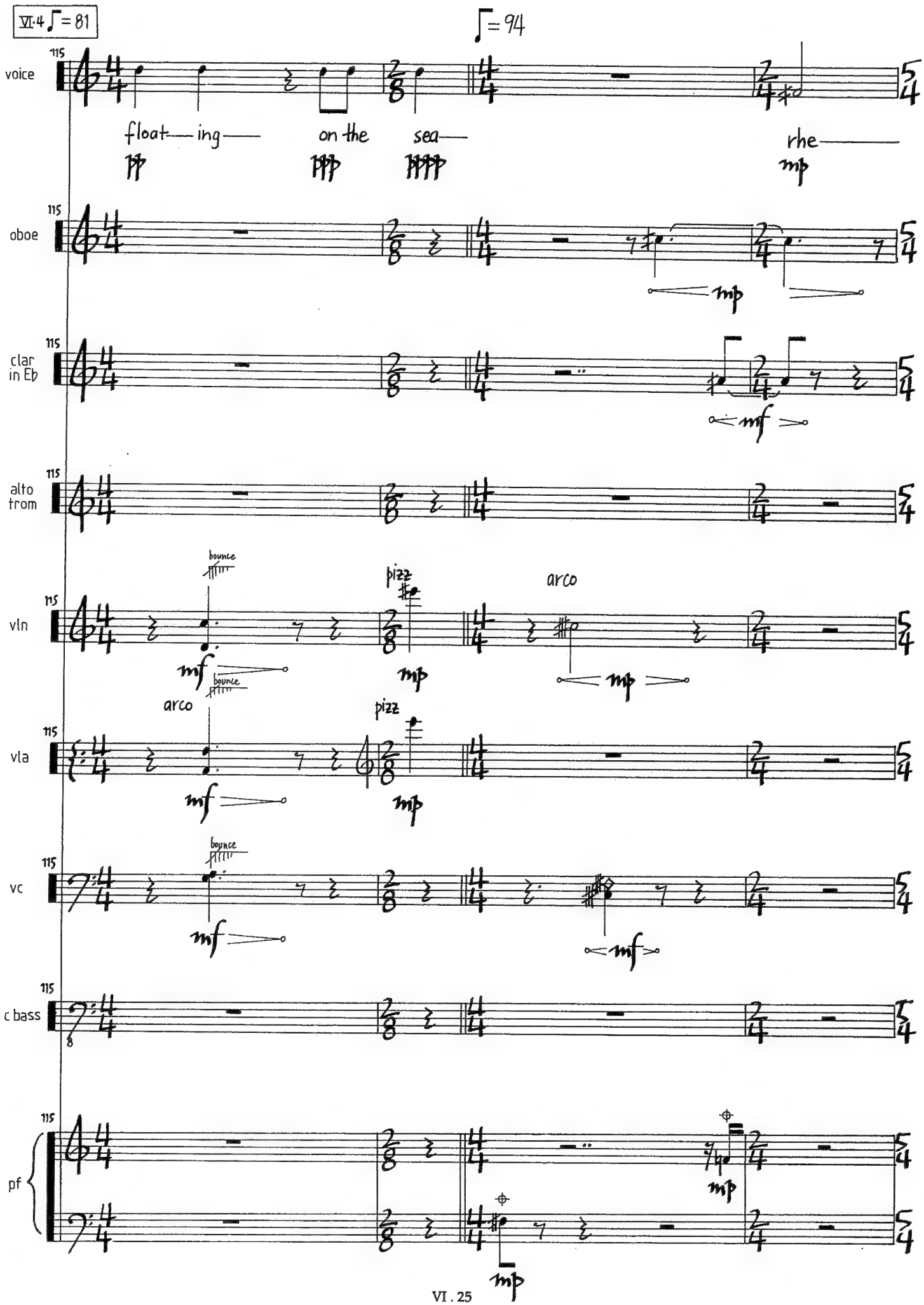

VI·3 ♩=143
♩=81
voice
n
no.
a
oboe
clar in E♭
gliss
alto trom
vln
→pont
arco
pizz
norm
vla
vc
c bass
arco
(bounce)
pf

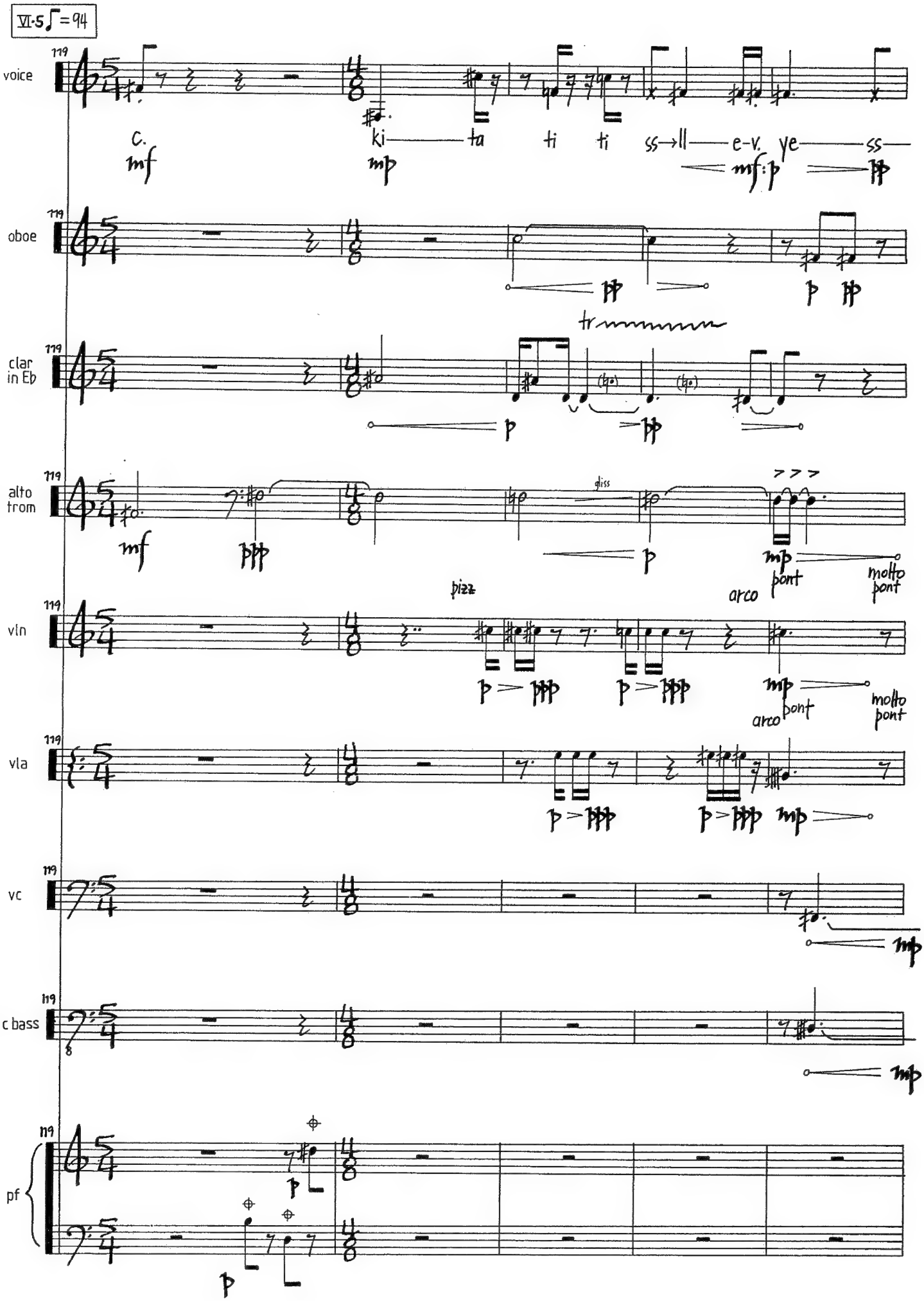

VI·4 ♩=81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
5:6
7:6
gliss
1100. sa→o. a→n cu—do yo-i—chi. s|—gaw
arco
pizz
molto pont : norm
molto pont→pont
unison double stop

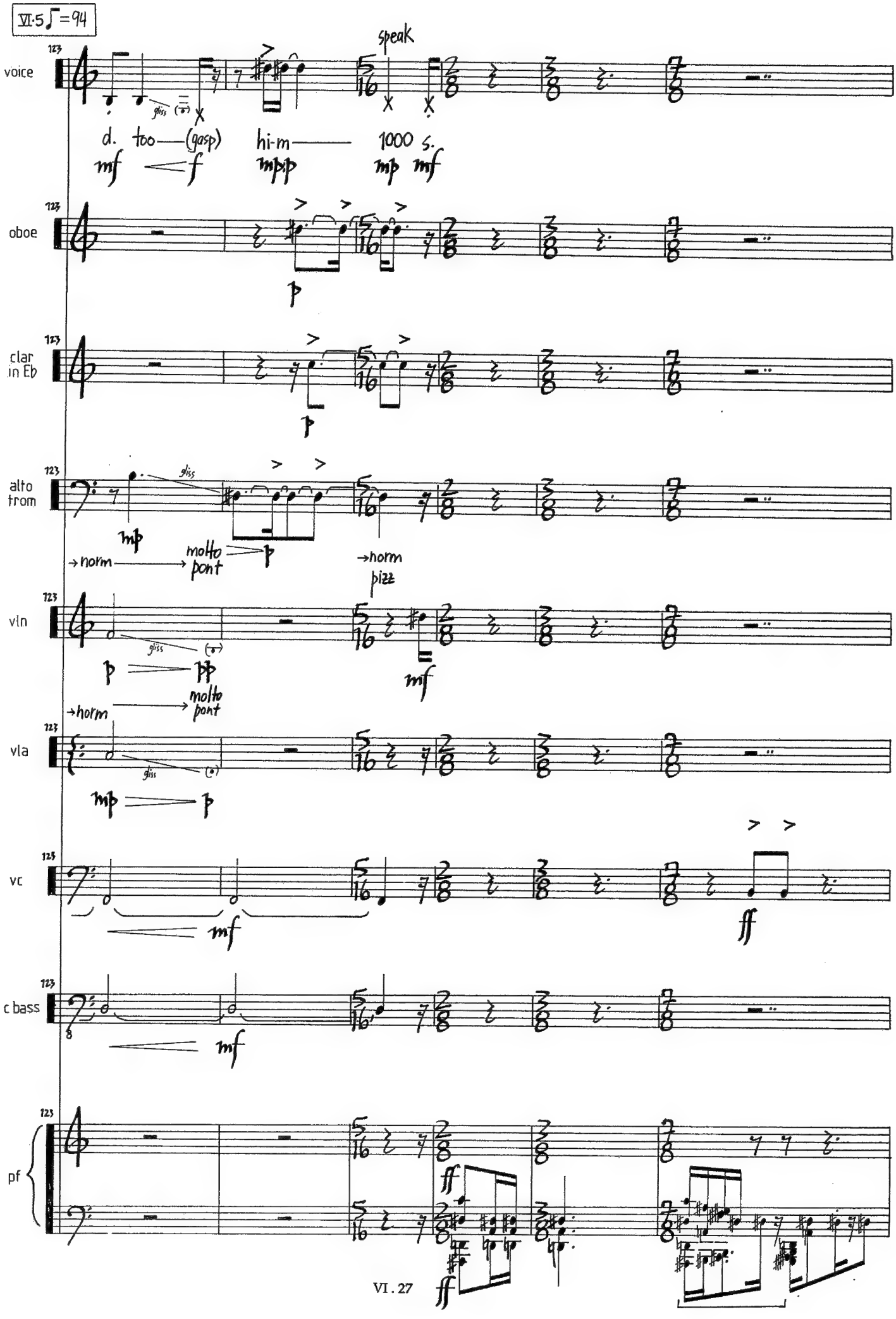

VI·4 ♩ = 81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
102
h— ri→n t. t. t. n— sa—ka—u-ra- f—th— e—— c——
mf mp mf f mf p ff
gliss
3:2
pizz
arco
molto pont→norm
norm
pont
bounce bounce bounce
wild gliss

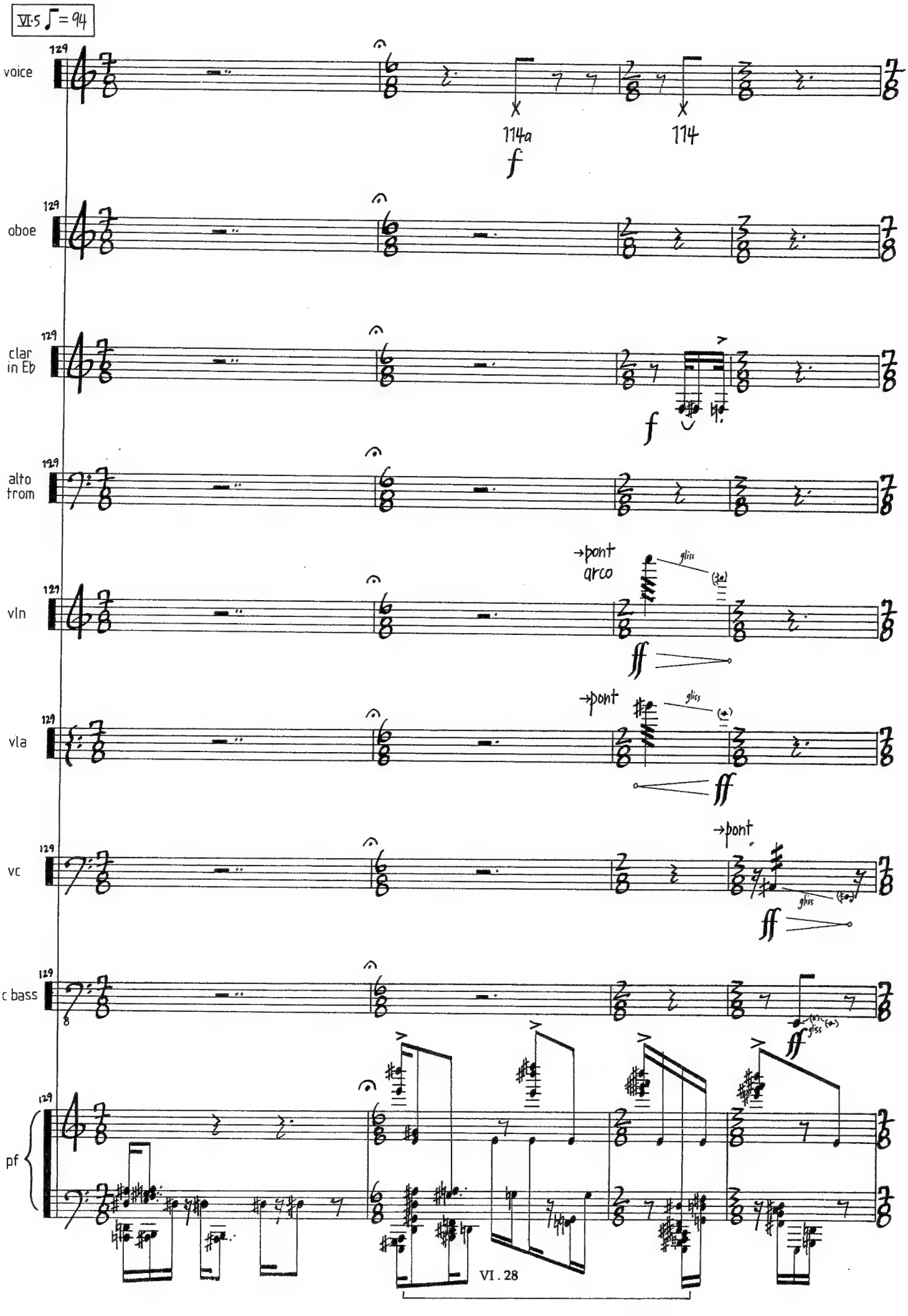

VI·4 ♩= 81
voice
hor th mou-n-ti.chi. ba ta one
oboe
clar in Eb
alto trom
vln
vla
vc
arco
c bass
pf

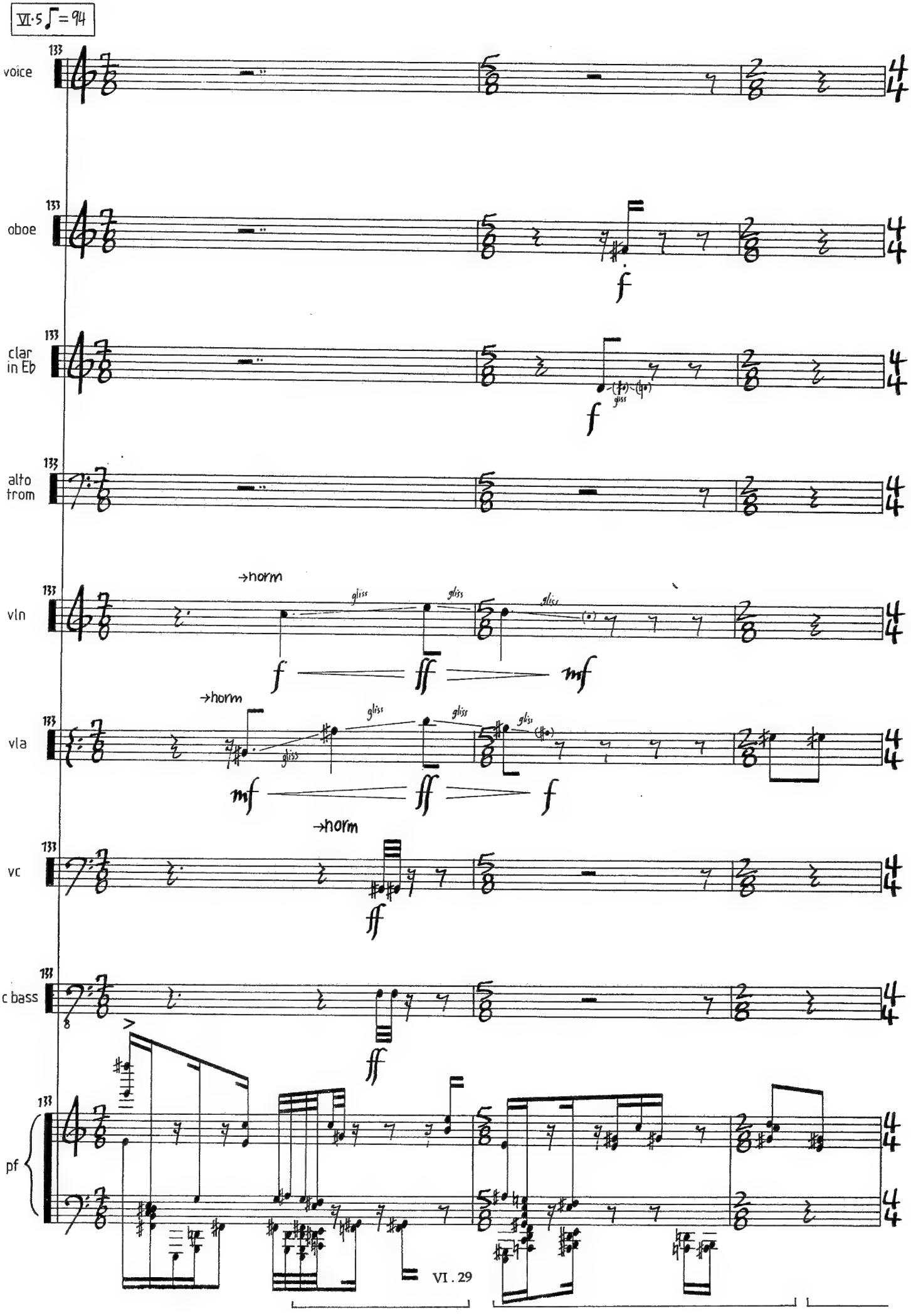

VI·4 ♩ = 81
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
ye— he—he—h— d.to.f. da— se— of— Bu——ddha.
→pont
→norm
(A-string sensed gliss)
unison double stop
pizz
5:4
8va
→pont→norm
tr

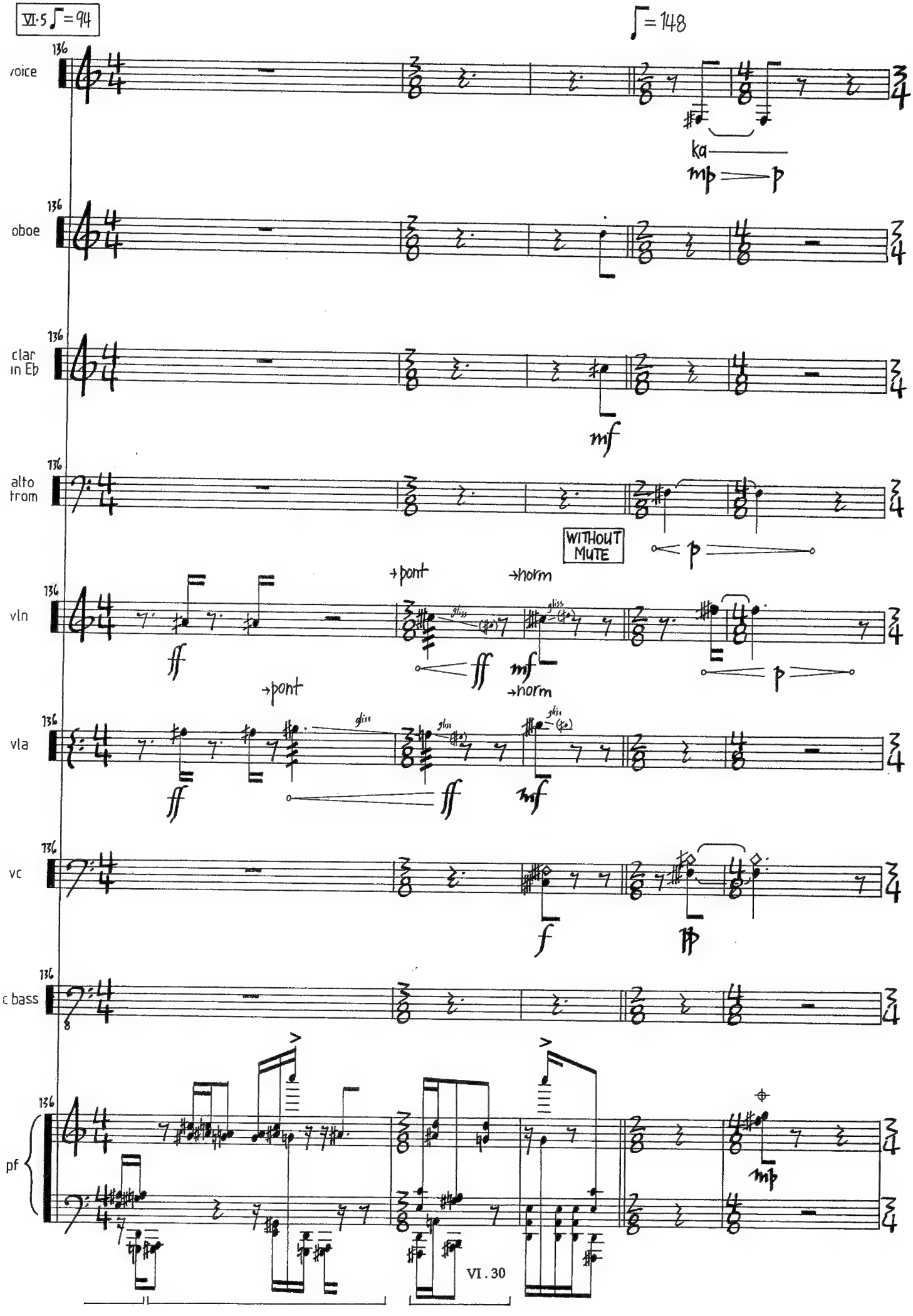

VI·4 ♩= 81
♩= 94
115
voice
float— ing— on the sea— rhe—
pp ppp pppp mp
oboe
mp
clar in Eb
mf
alto trom
vln
bounce
mf
pizz
mp
arco
mp
vla
arco
mf
pizz
mp
vc
bounce
mf
mf
c bass
pf
mp
mp

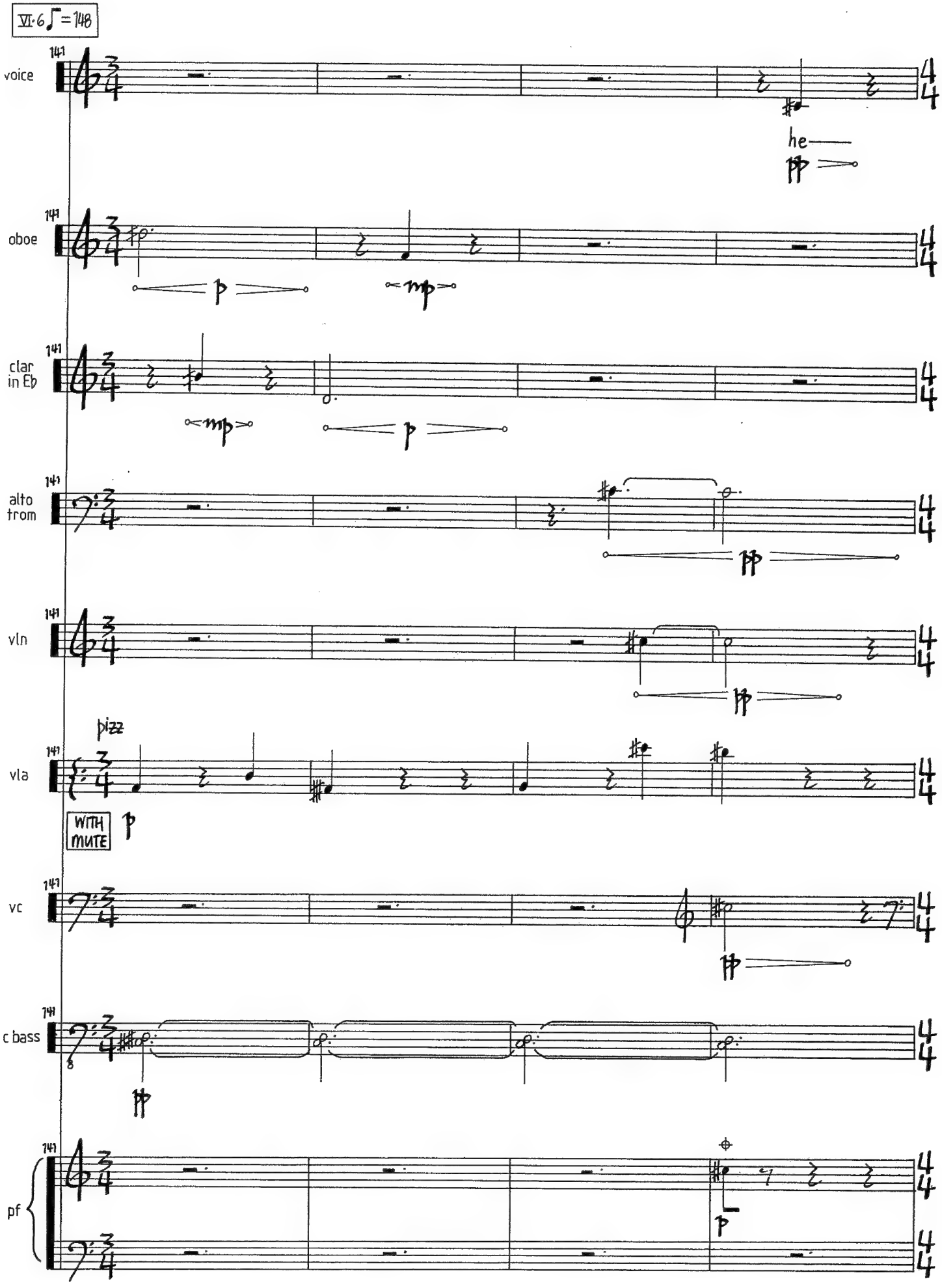

VI·5 ♪ = 94
119
voice
c.
mf
ki
ta
ti
ti
ss→ll
e-v.
ye
ss
mp
mf:p
pp
oboe
pp
p
pp
tr
clar in E♭
p
pp
alto trom
mf
ppp
gliss
p
mp
pont
molto pont
arco
pizz
vln
p
ppp
p
ppp
mp
arco
pont
molto pont
vla
p
ppp
p
ppp
mp
vc
mp
c bass
mp
pf
p
p

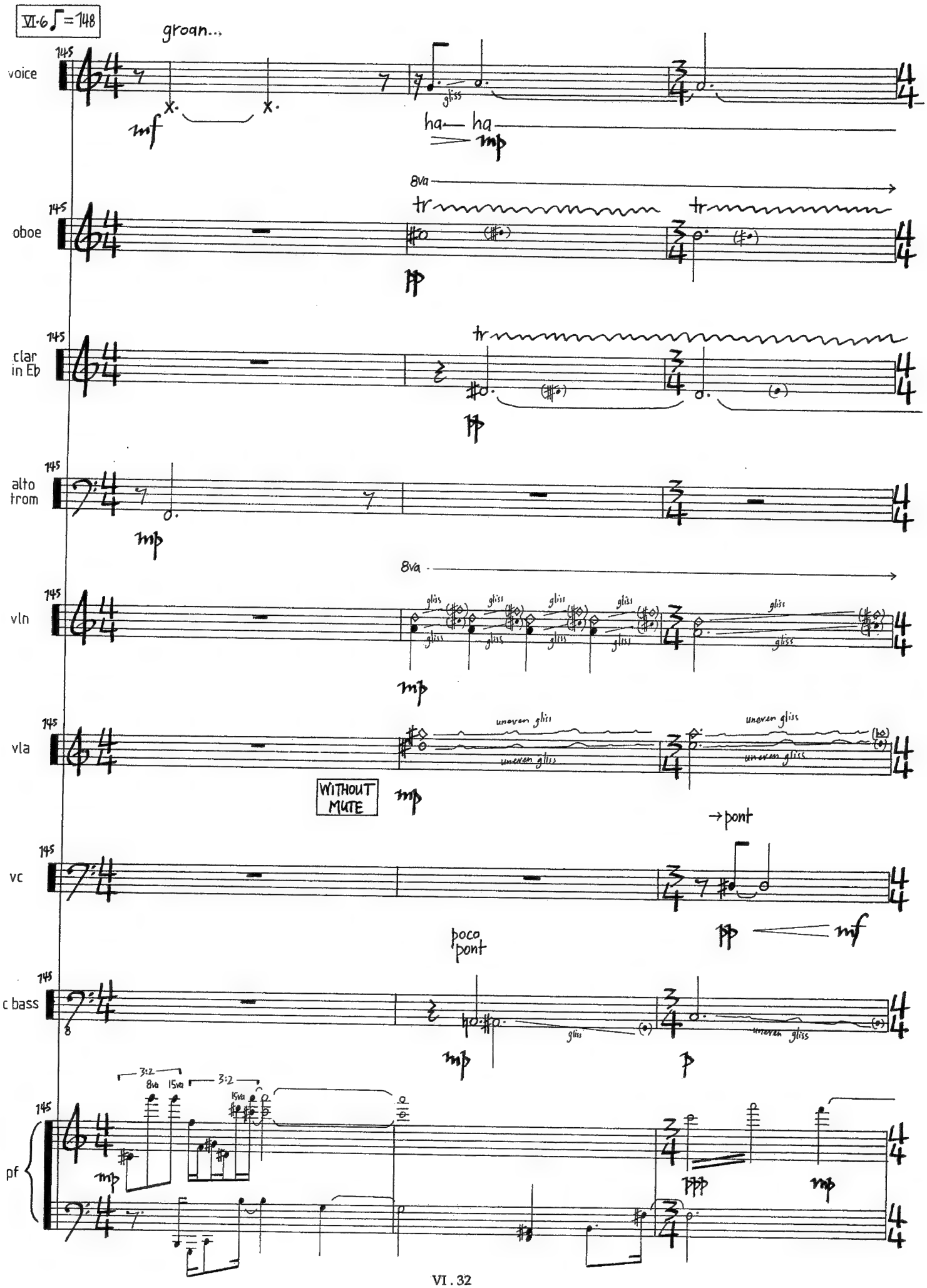

VI·5 ♩=94
voice
speak
d. too— (gasp) hi-m— 1000 s.
mf f mfp mp mf
oboe
clar in Eb
alto trom
gliss
mp
→norm
molto pont
→norm
pizz
vln
gliss
p pp
mf
→norm
molto pont
vla
gliss
mp p
vc
mf
ff
c bass
mf
pf
ff
ff

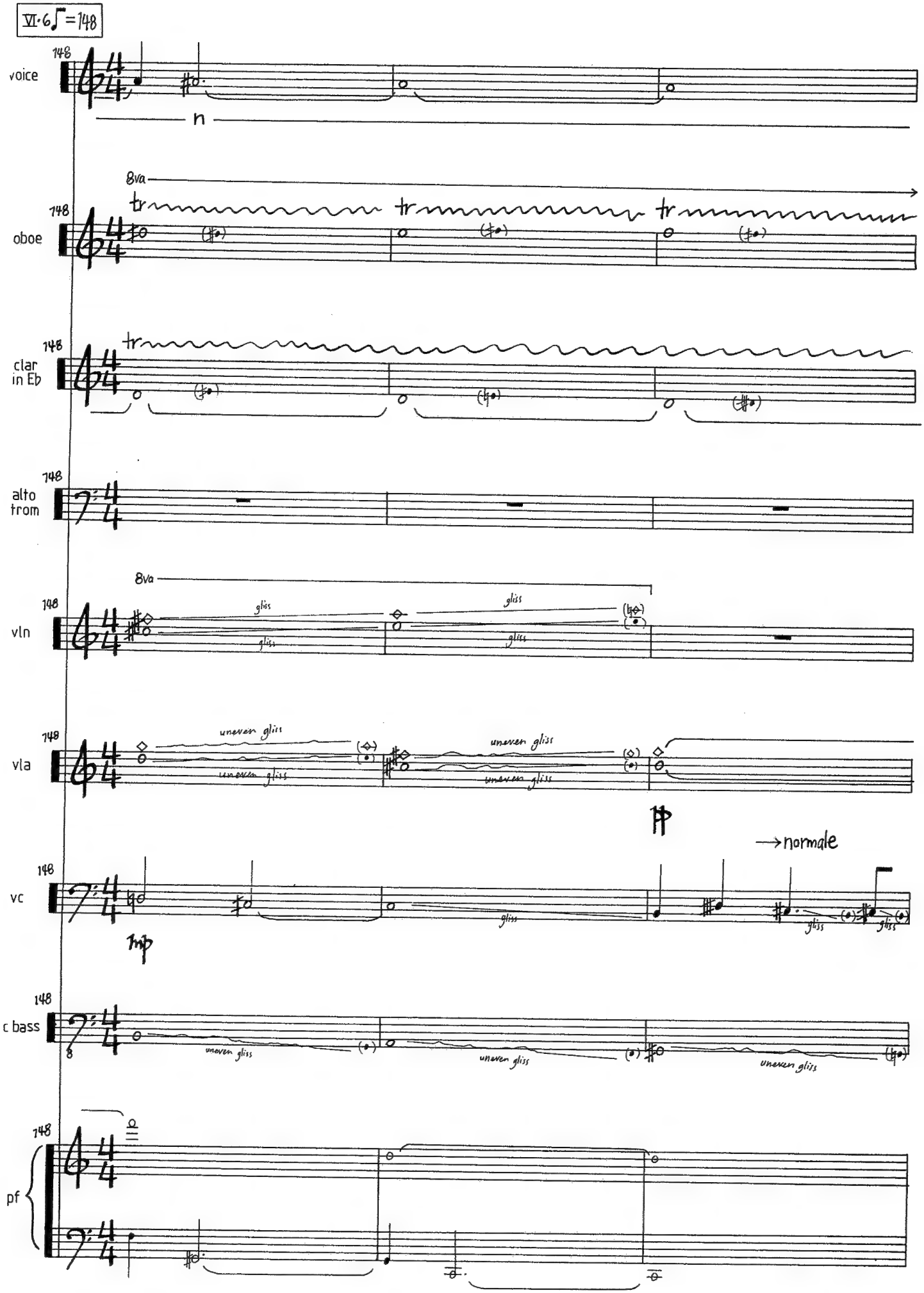

VI·5 ♩= 94
129
voice
114a
114
f
oboe
clar in Eb
alto trom
vln
→pont
arco
gliss
ff
vla
vc
c bass
pf

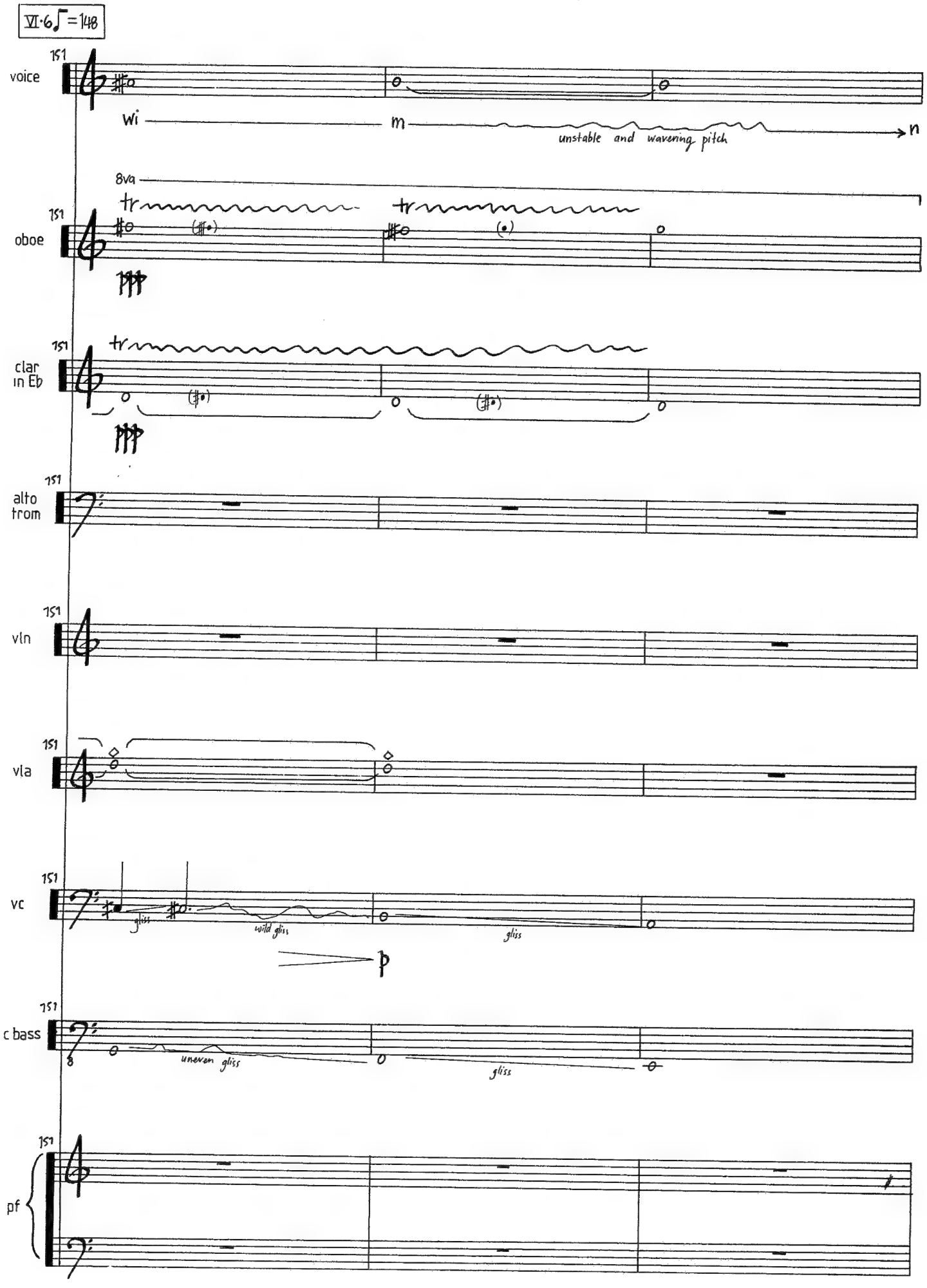

VI·5 ♩ = 94
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
133
→horm
gliss
f
ff
mf
VI . 29

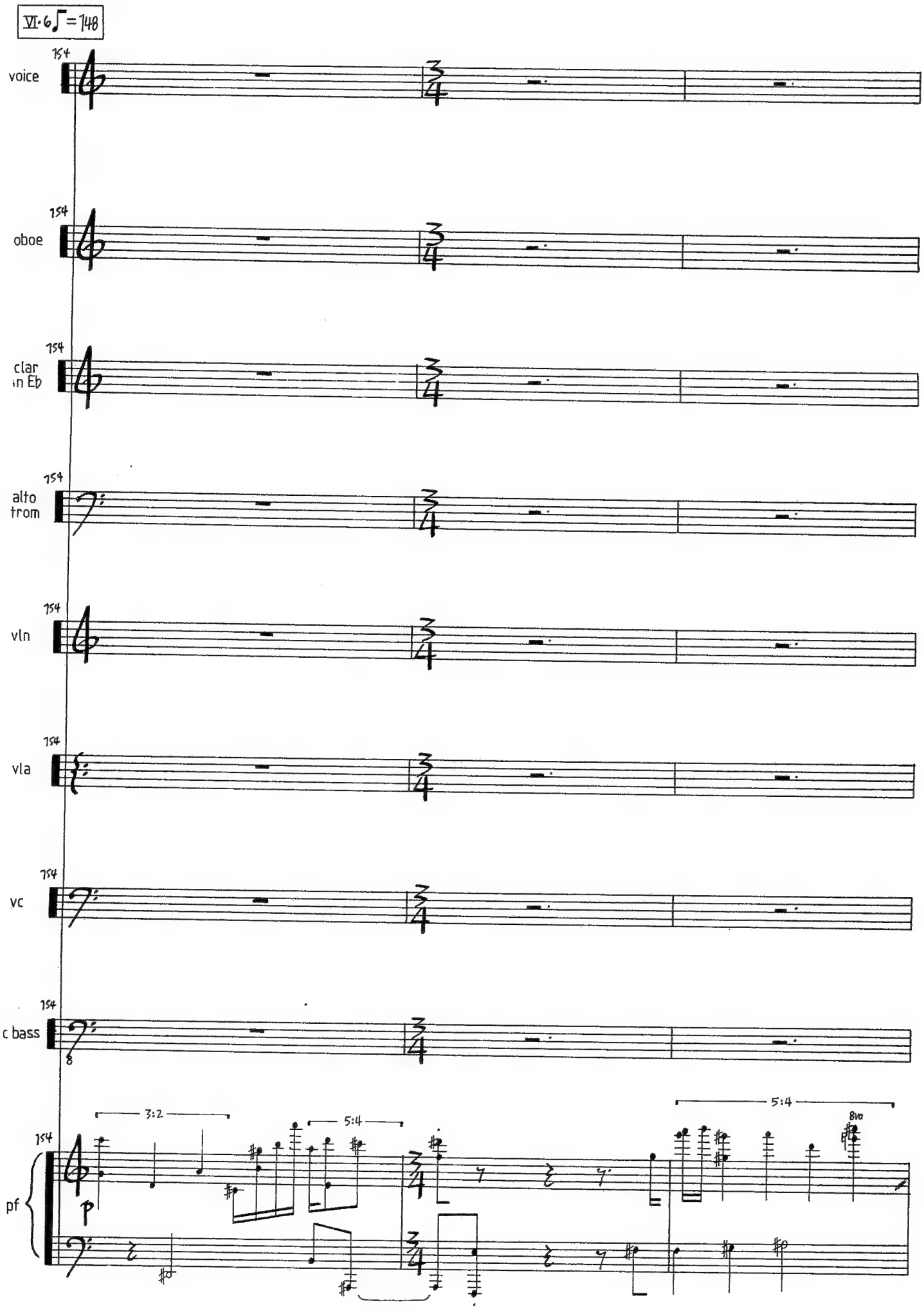

VI·5 ♩=94
♩=148
136
voice
ka
mp
p
oboe
clar in Eb
mf
alto trom
WITHOUT MUTE
p
vln
→pont
→norm
ff
fff
mf
vla
vc
f
mp
c bass
pf
VI . 30

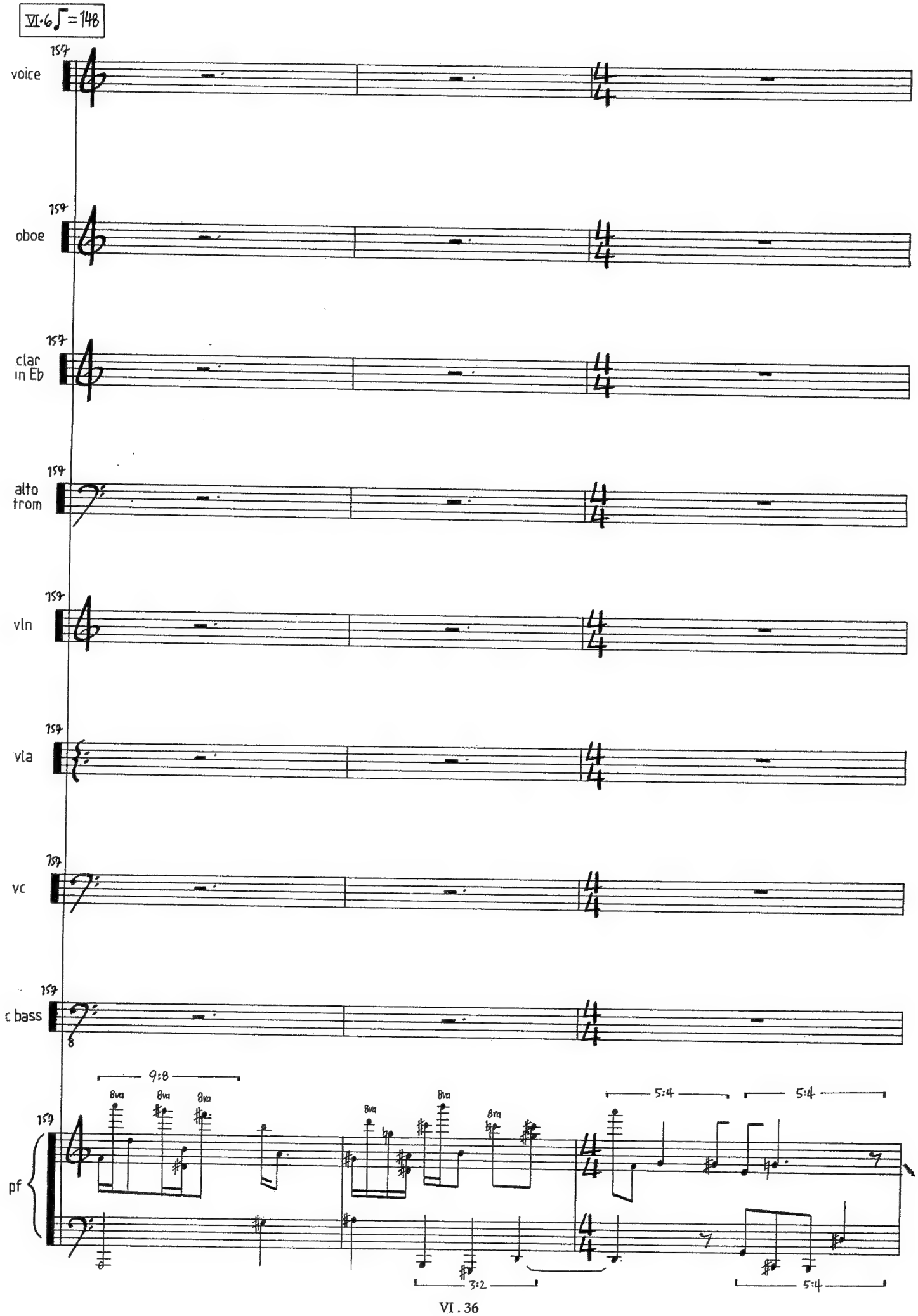

VI·6 ♩=148
voice
he
oboe
clar in Eb
alto trom
vln
pizz
vla
WITH MUTE
vc
c bass
pf

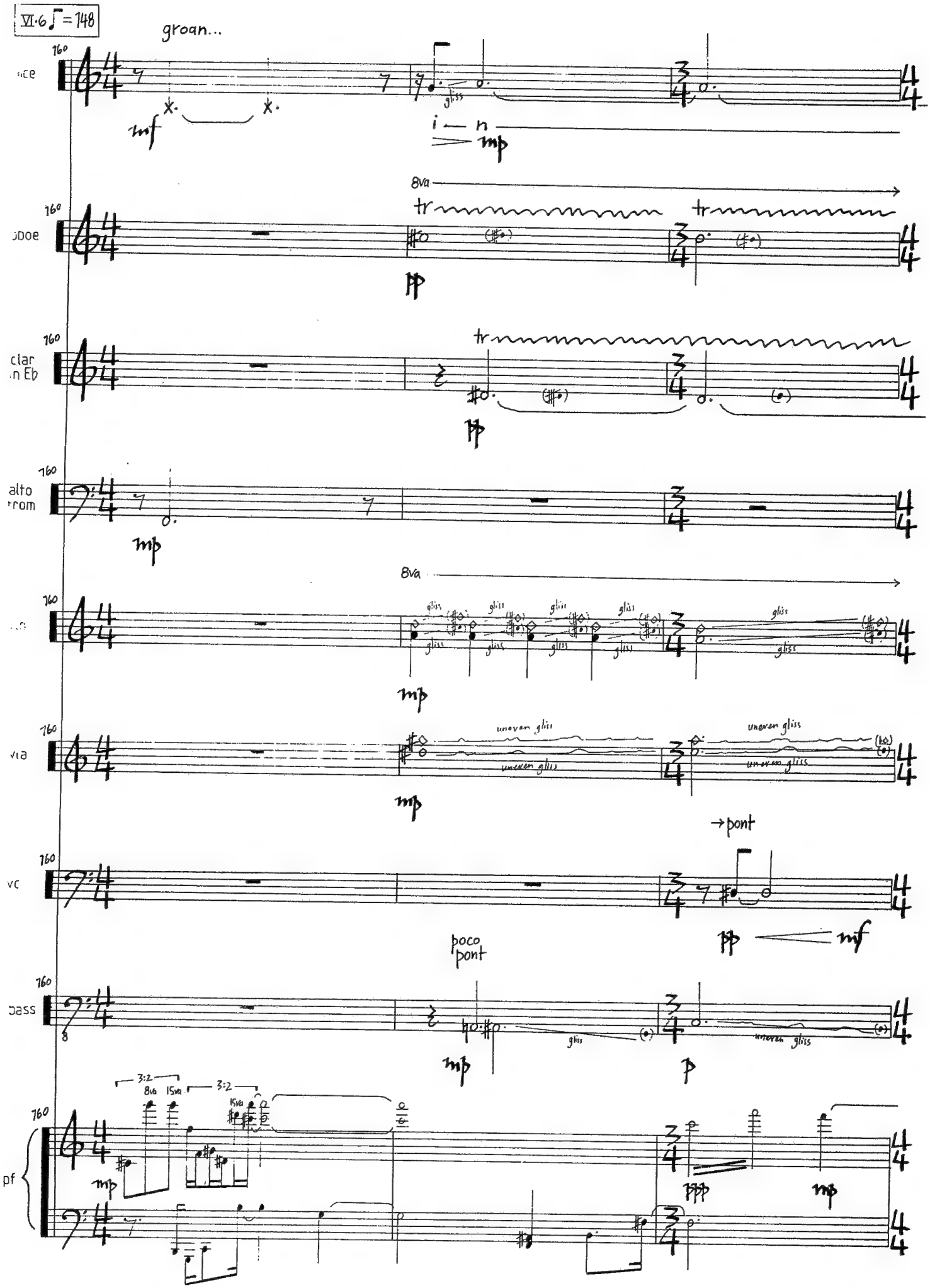

VI·6 ♩=148
groan...
voice
145
mf
ha— ha
mp
8va
oboe
tr
pp
clar in Eb
alto trom
vln
gliss
vla
uneven gliss
WITHOUT MUTE
→pont
vc
poco pont
c bass
3:2
8va 15va
pf
ppp

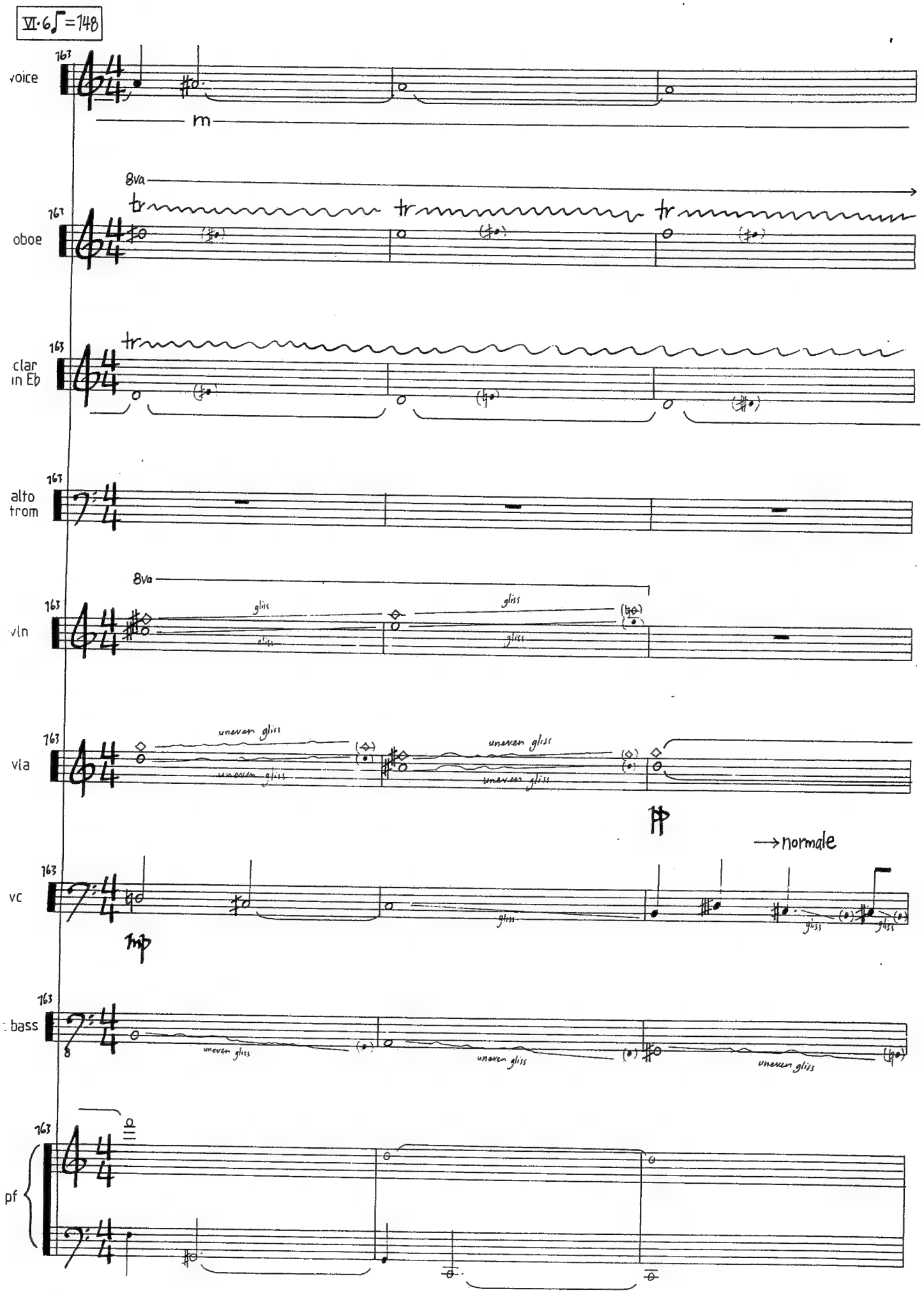

VI·6 ♩=148
148
voice
n
8va
oboe
tr
clar in Eb
alto trom
vln
gliss
vla
uneven gliss
mp
→normale
vc
c bass
pf

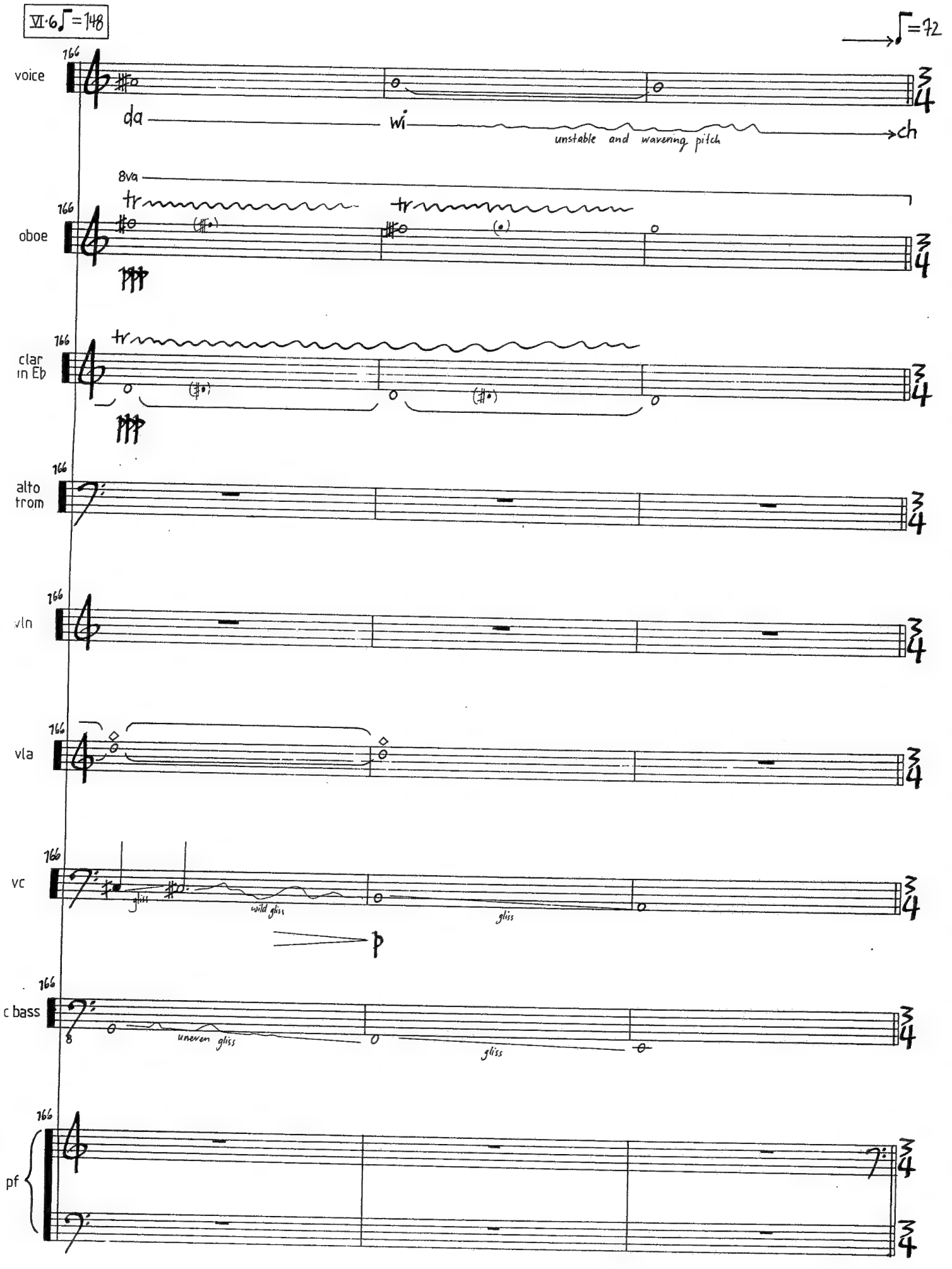

VI·6 ♩=148
151
voice
wi
m
unstable and wavering pitch
n
8va
tr
oboe
clar in Eb
alto trom
vln
vla
vc
gliss
wild gliss
gliss
p
c bass
uneven gliss
gliss
pf

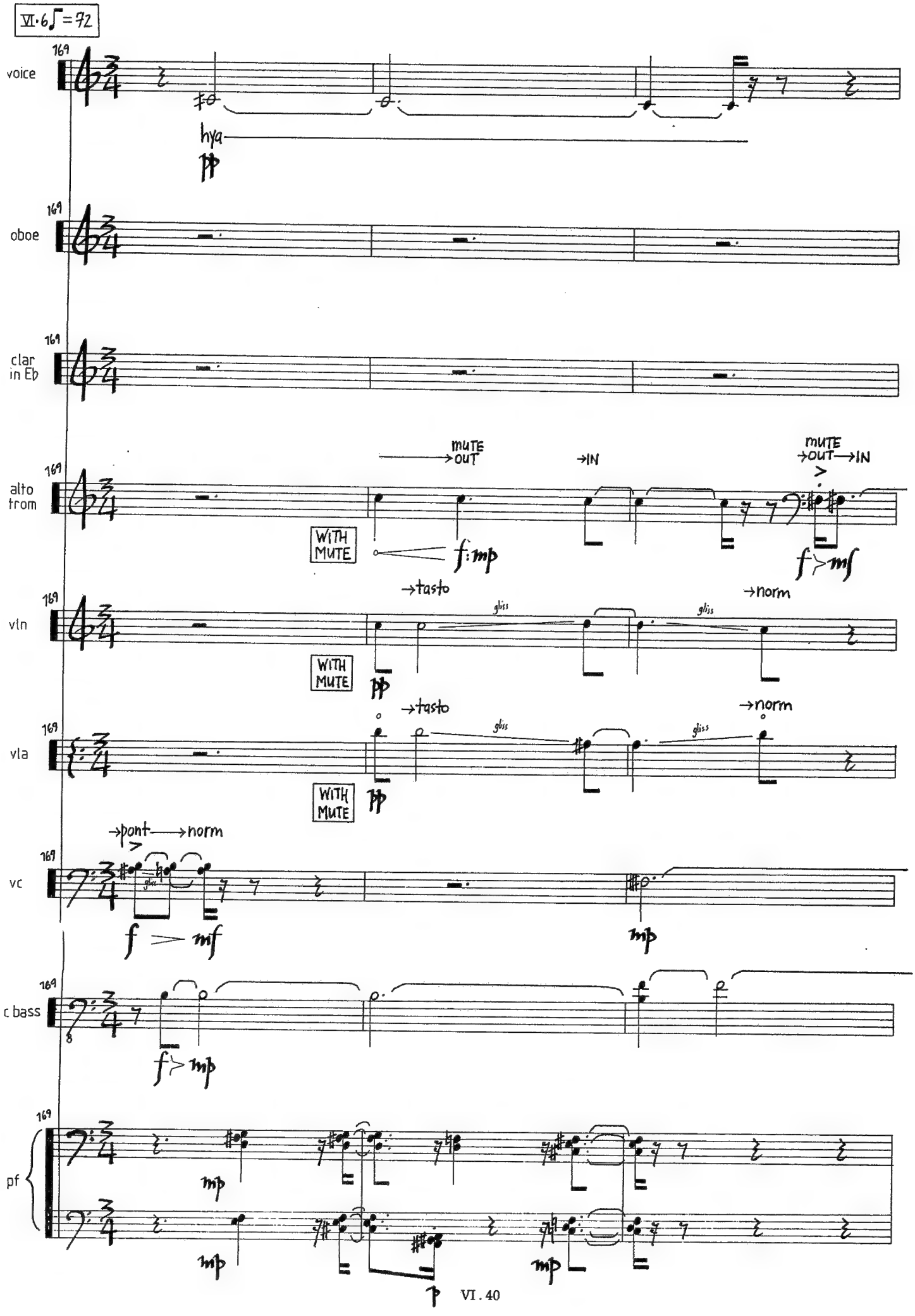

VI·6 ♩=148
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
154
3:2
5:4
5:4
8va

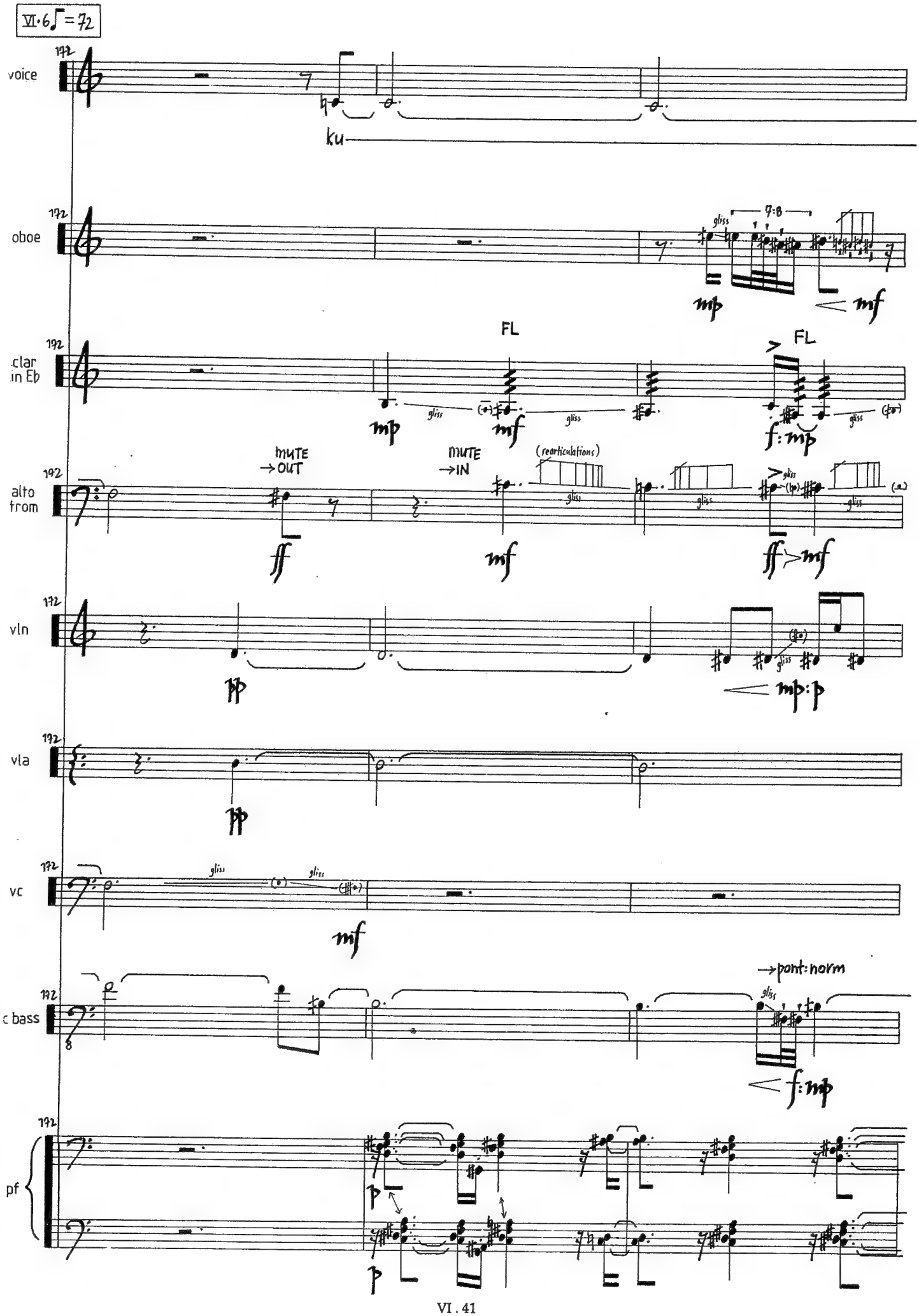

VI·6 ♩ = 148
157
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
9:8
8va
5:4
3:2

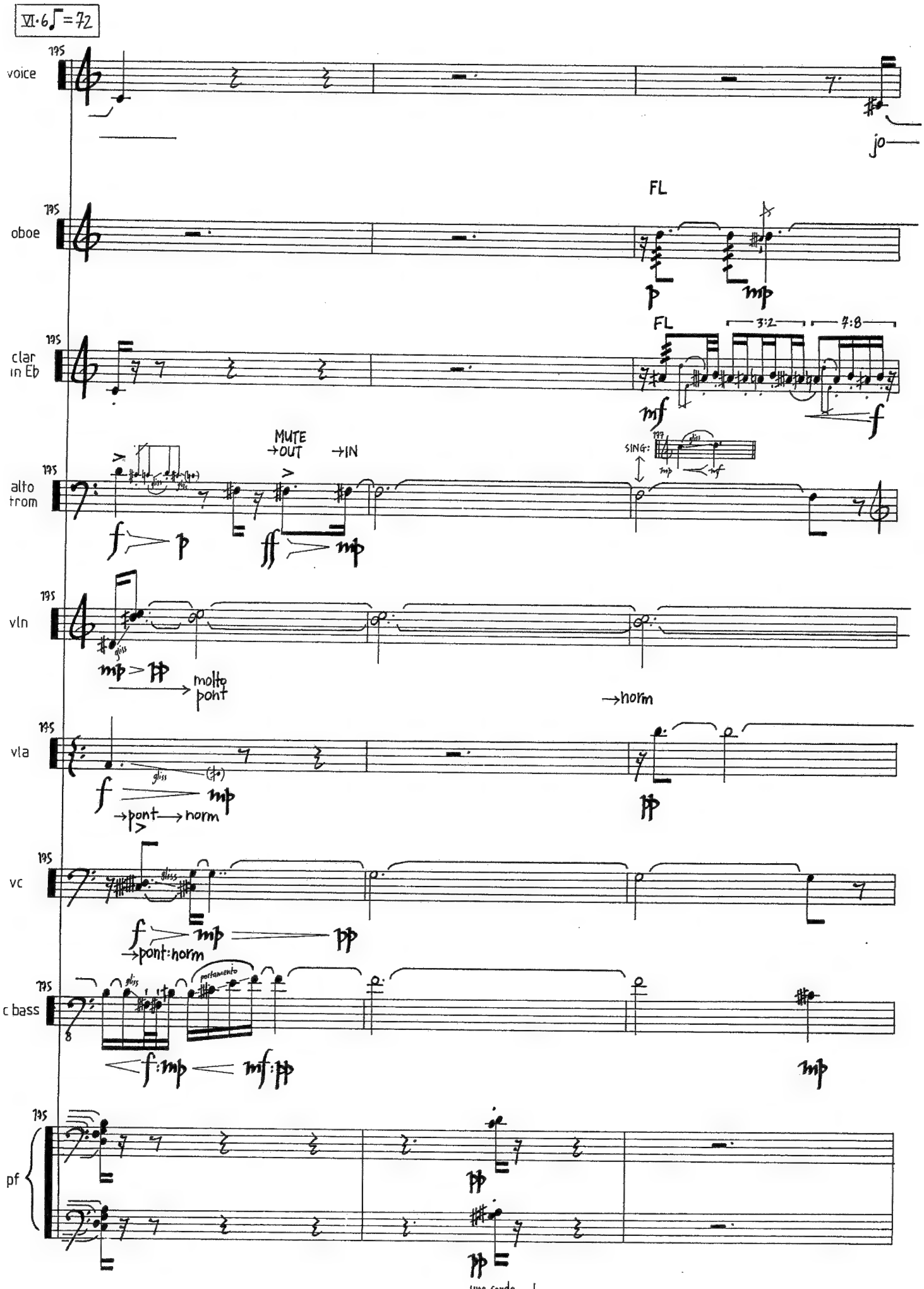

VI·6 ♪ = 148
groan...
160
mf
gliss
i — n
mp
8va
tr
pp
clar
in Eb
alto
trom
gliss
uneven gliss
→pont
poco
pont
bass
p
3:2
8va
15va
pf
ppp

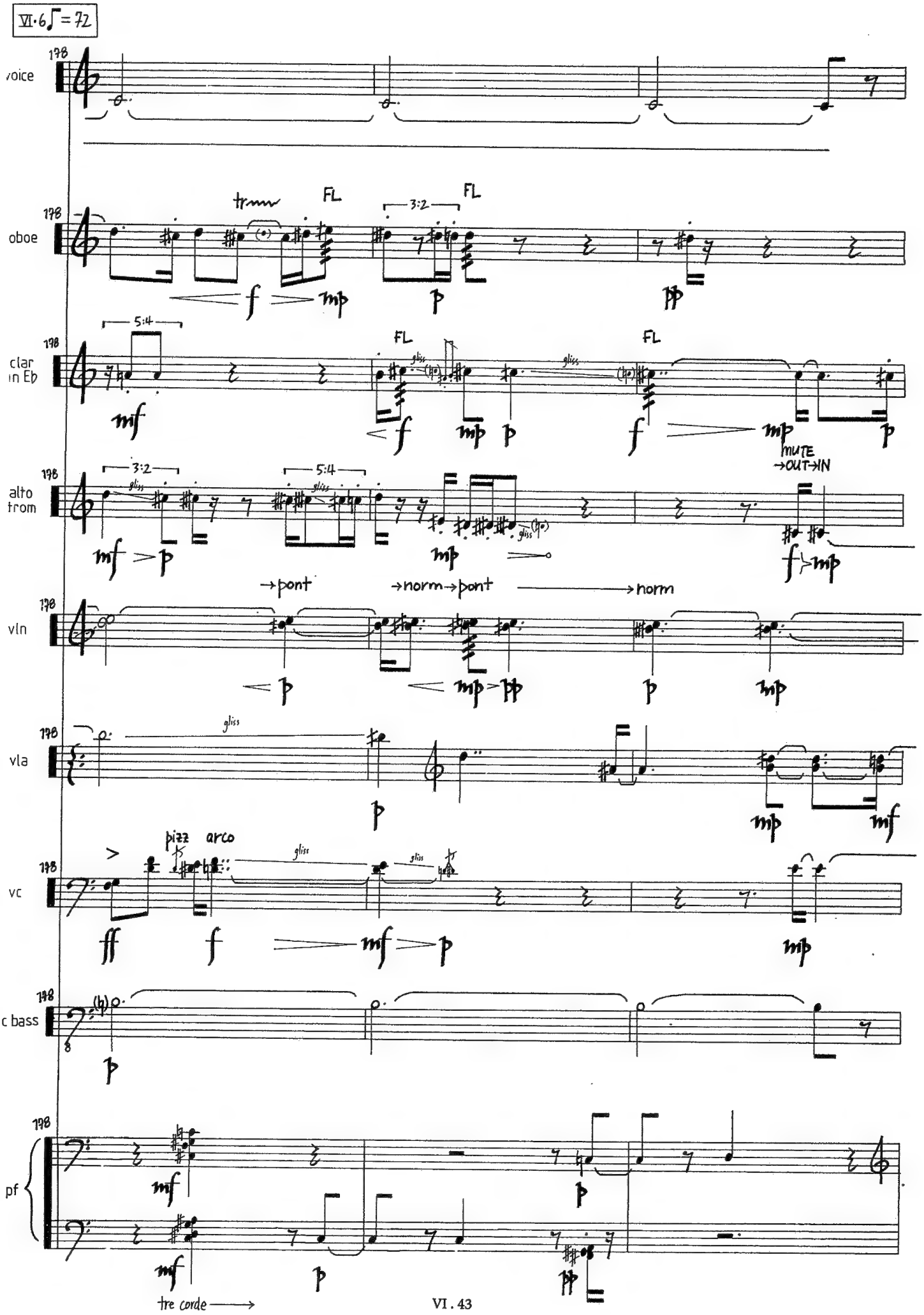

VI·6 ♩=148
voice
oboe
clar in Eb
alto trom
vln
vla
vc
bass
pf
8va
tr
m
gliss
uneven gliss
→normale

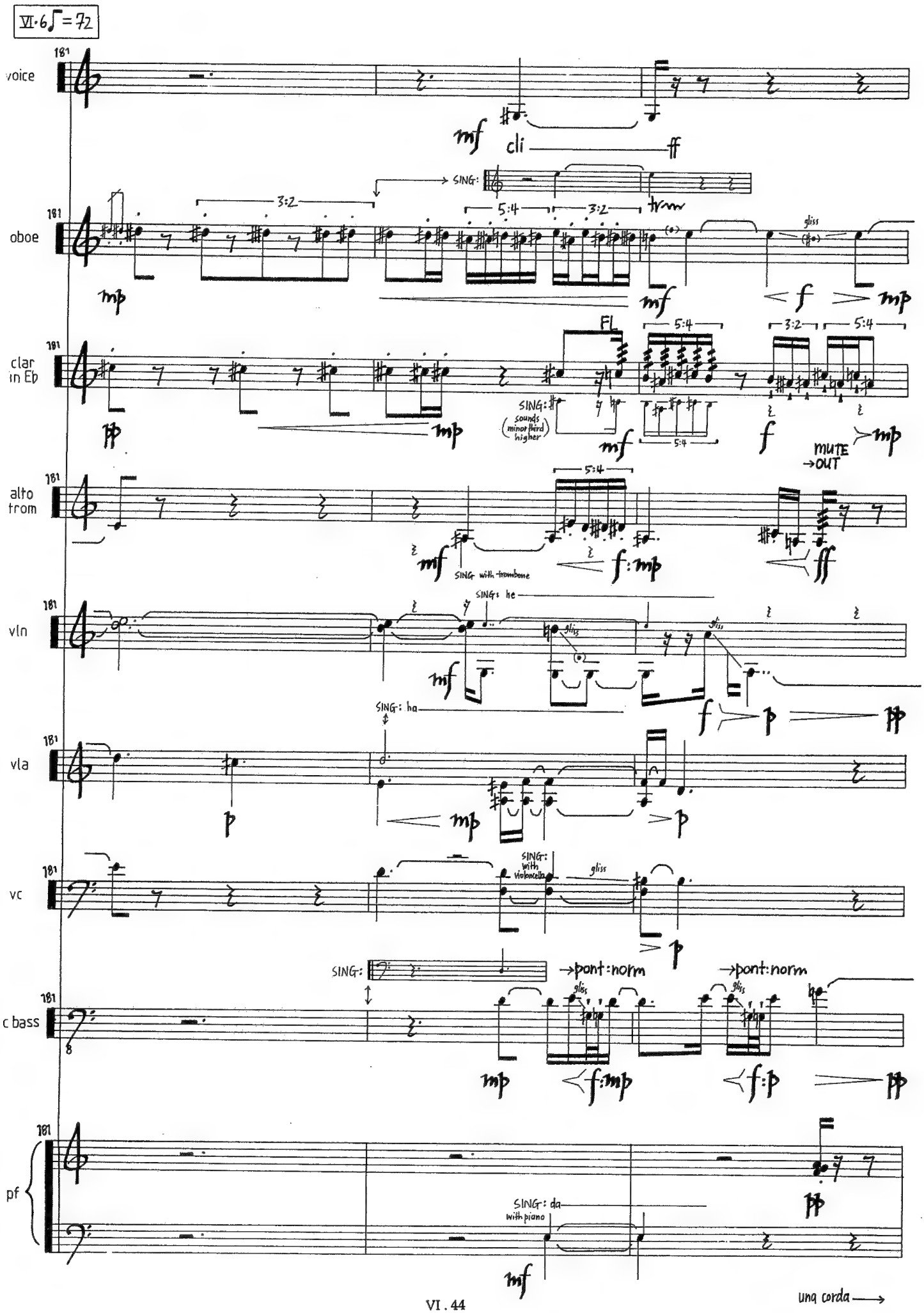

VI·6 ♩=148
♩=72
voice
da
wi
unstable and wavering pitch
ch
8va
oboe
clar in Eb
alto trom
vln
vla
vc
gliss
wild gliss
gliss
p
c bass
uneven gliss
gliss
pf

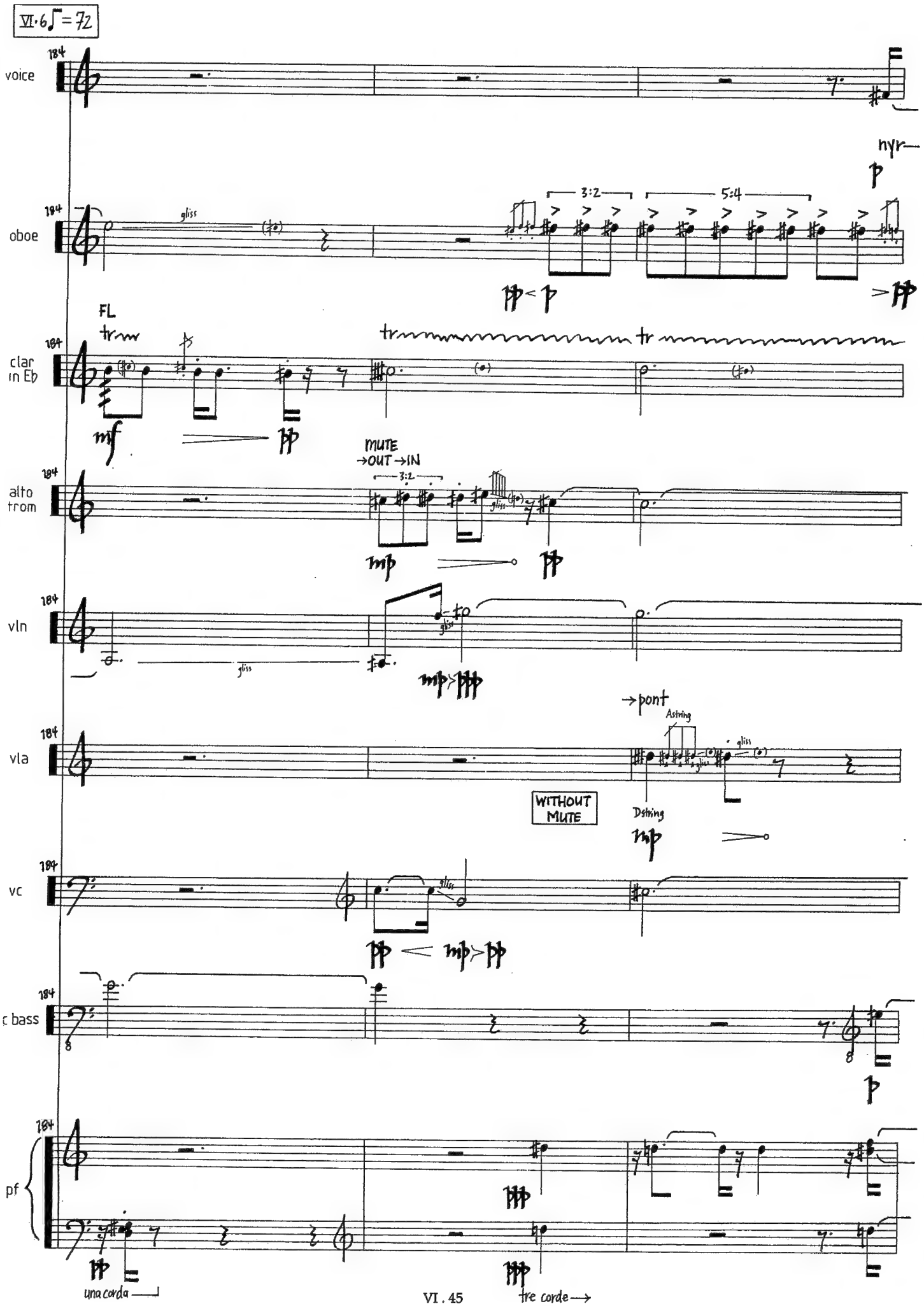

VI. 6 ♩ = 72
voice
hya
pp
oboe
clar in Eb
alto trom
mute → out
→ in
mute → out → in
WITH MUTE
f : mp
f > mf
→ tasto
→ norm
gliss
vln
vla
→ pont
→ norm
f > mf
mp
c bass
f > mp
pf
mp
p

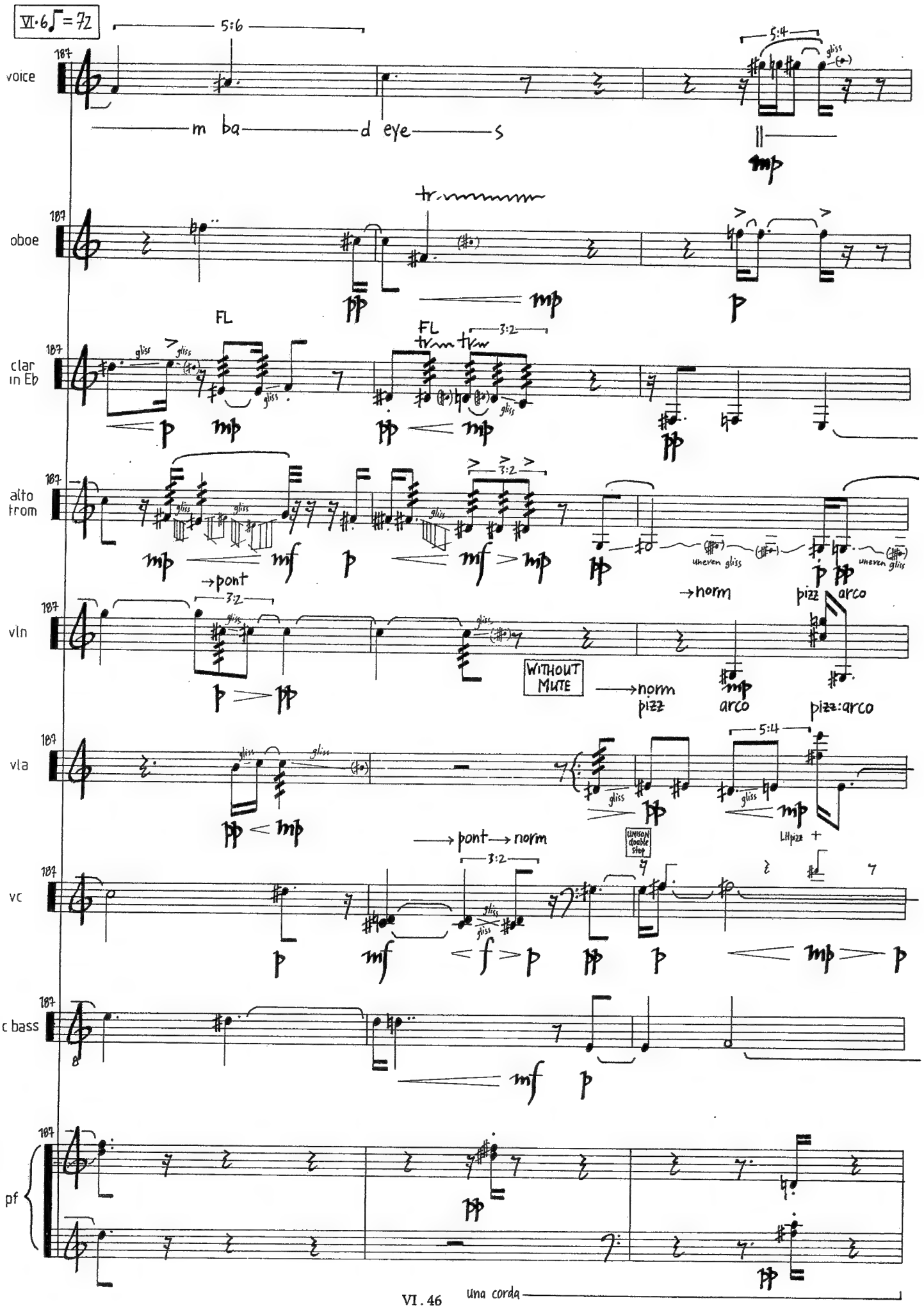

VI·6 ♩=72
192
voice
ku
oboe
7:8
gliss
mp
mf
clar in Eb
FL
FL
mp
mf
f: mp
alto from
MUTE →OUT
MUTE →IN
(rearticulations)
ff
mf
ff > mf
vln
pp
mp: p
vla
pp
vc
gliss
mf
c bass
→pont: norm
f: mp
pf
p
p

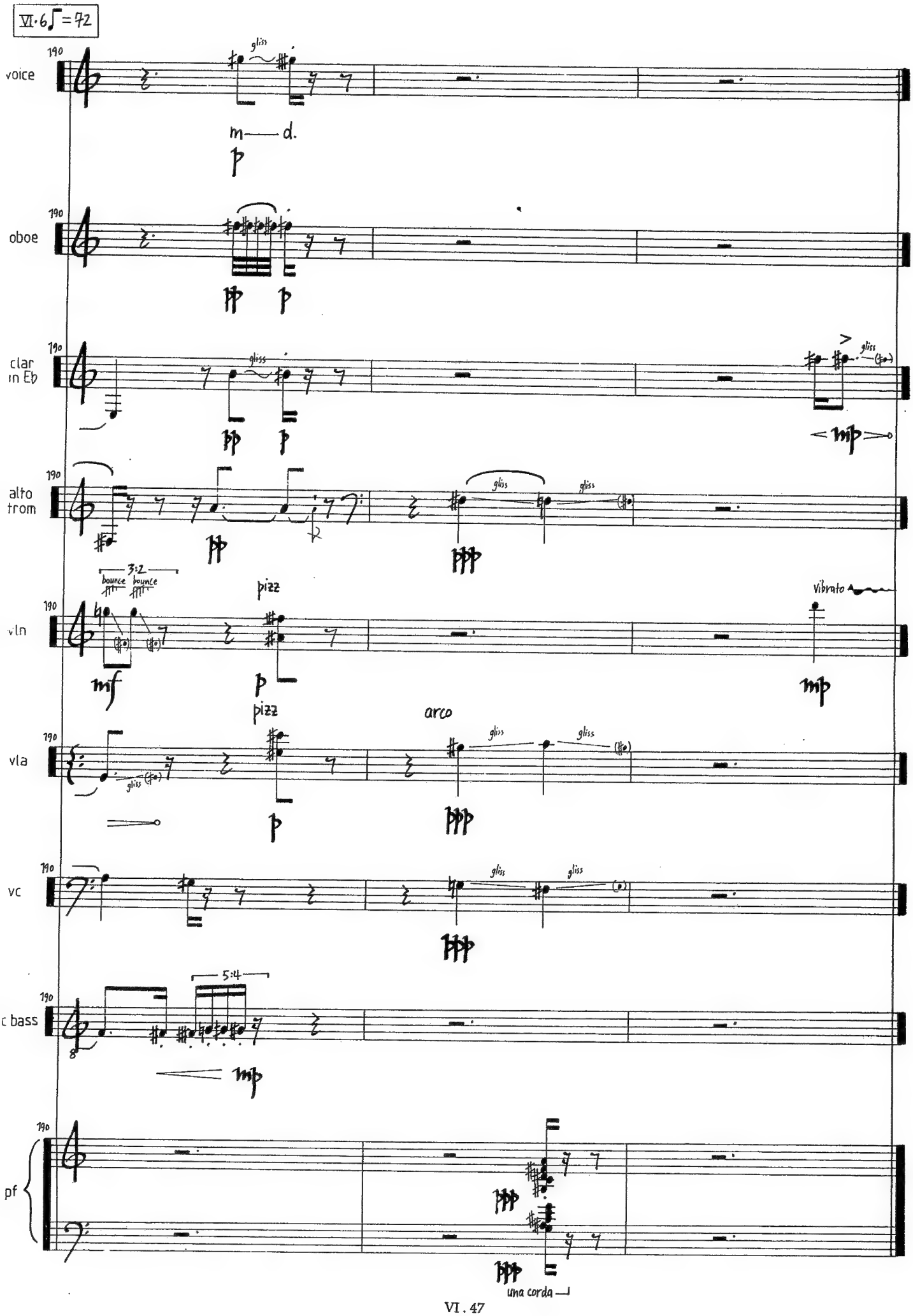

VI·6 ♩=72
voice
jo
oboe
FL
clar in Eb
FL
3:2
4:8
alto trom
MUTE →OUT
→IN
SING:
vln
molto pont
→norm
vla
→pont
→norm
vc
→pont:norm
c bass
portamento
pf
una corda


VI·6 ♩ = 72
198
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
FL
3:2
5:4
MUTE →OUT→IN
→pont
→norm→pont
→norm
pizz
arco
gliss
tre corde


VI·6 ♪ = 72
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
181
mf
cli
ff
SING:
3:2
5:4
gliss
mp
f
pp
FL
SING: sounds (minor third higher)
MUTE →OUT
SING with trombone
f:mp
SING: he
SING: ha
SING: with violoncello
→pont:norm
SING: da
with piano
una corda


VI·6 ♪ = 72
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
184
gliss
3:2
5:4
nyr
FL
tr
MUTE
→OUT→IN
→pont
Astring
Dstring
WITHOUT MUTE
una corda
tre corde


VI·6 ♩ = 72
5:6
5:4
voice
m ba d eye s
mp
oboe
tr
pp
mp
p
FL
clar in Eb
gliss
3:2
alto trom
uneven gliss
→pont
→norm
pizz
arco
vln
WITHOUT MUTE
pizz:arco
vla
unison double stop
LH pizz
vc
→pont→norm
c bass
pf
una corda


VI·6 ♩=72
voice
oboe
clar in Eb
alto trom
vln
vla
vc
c bass
pf
190
gliss
m—— d.
3:2
bounce bounce
pizz
arco
Vibrato
5:4
una corda

thousands of bundled straw VII

for soprano, bass recorder, oboe, clarinet in Bb, trumpet in C, tenor trombone,
violin, viola, violoncello, contrabass, percussion & pianoforte

Composed for the **LIBRA ENSEMBLE**, Melbourne

for first performance on October 18, 2005,
with the first performance of the full song cycle,
at the Iwaki Auditorium, ABC Southbank Centre, Melbourne,
as part of the Melbourne International Arts Festival,
made possible with the support of Arts Victoria and ABC Classic FM.

My sincere thanks to the Libra Ensemble for waiting nearly ten years for this work,
especially Deborah Kayser, Geoffrey Morris, Mark Knoop & Carl Rosman.
Thanks also to Rosemary Joy for her constant support and Margaret Cameron for her hospitality.
And special thanks to Cynthia Troup for always being there.

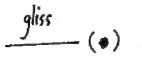
duration: approximately eleven minutes

thousands of bundled straw

notes

grace notes to be performed as fast as possible anticipating the following beat

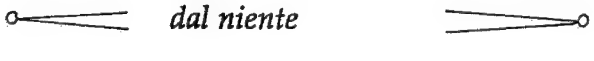
glissandi should be even and continuous throughout



glissando approximately to but not beyond the pitch in parentheses

glissando to exactly the pitch of the grace note

quarter tones


dal niente *al niente*

breath with very brief fermata

voice

the text explores fragments from works by George Perec , Italo Calvino, a Japanese myth of Yoichi the fisherman, and others - it therefore fluctuates between English , Italian and Japanese, and should be pronounced as such at the performer's discretion

numbers to be spoken in English or the vernacular

the wide tessitura presumes changes in colour and not a uniform quality of production

thousands of bundled straw VII

Notes

Some sections of movement seven employ a time-space notation, with a duration in seconds indicated for each bar or line. Events should occur within the indicated duration relative to their position in the bar. While this notation has an inherent freedom, every effort should be made to keep precisely to the durations, and to synchronise events within the ensemble wherever possible.

Wind

Flz. flutter tongue

Bass recorder sounds one octave higher
Clarinet in Bb sounds a major second lower

Brass

Trumpet in C with Harmon (or buzz) mute throughout
Tenor trombone with normal mute as indicated

Strings

Sempre senza vibrato

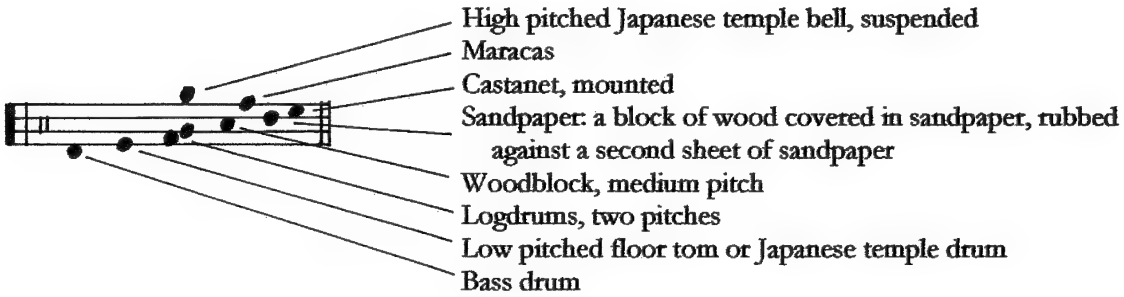
——→pont *sul ponticello*: bow on or near the bridge; whistling tone allowing harmonics to sound

——→molto pont molto *sul ponticello*: bow almost on the bridge; very distorted tone

——→norm normal: return to bowing in the normal position

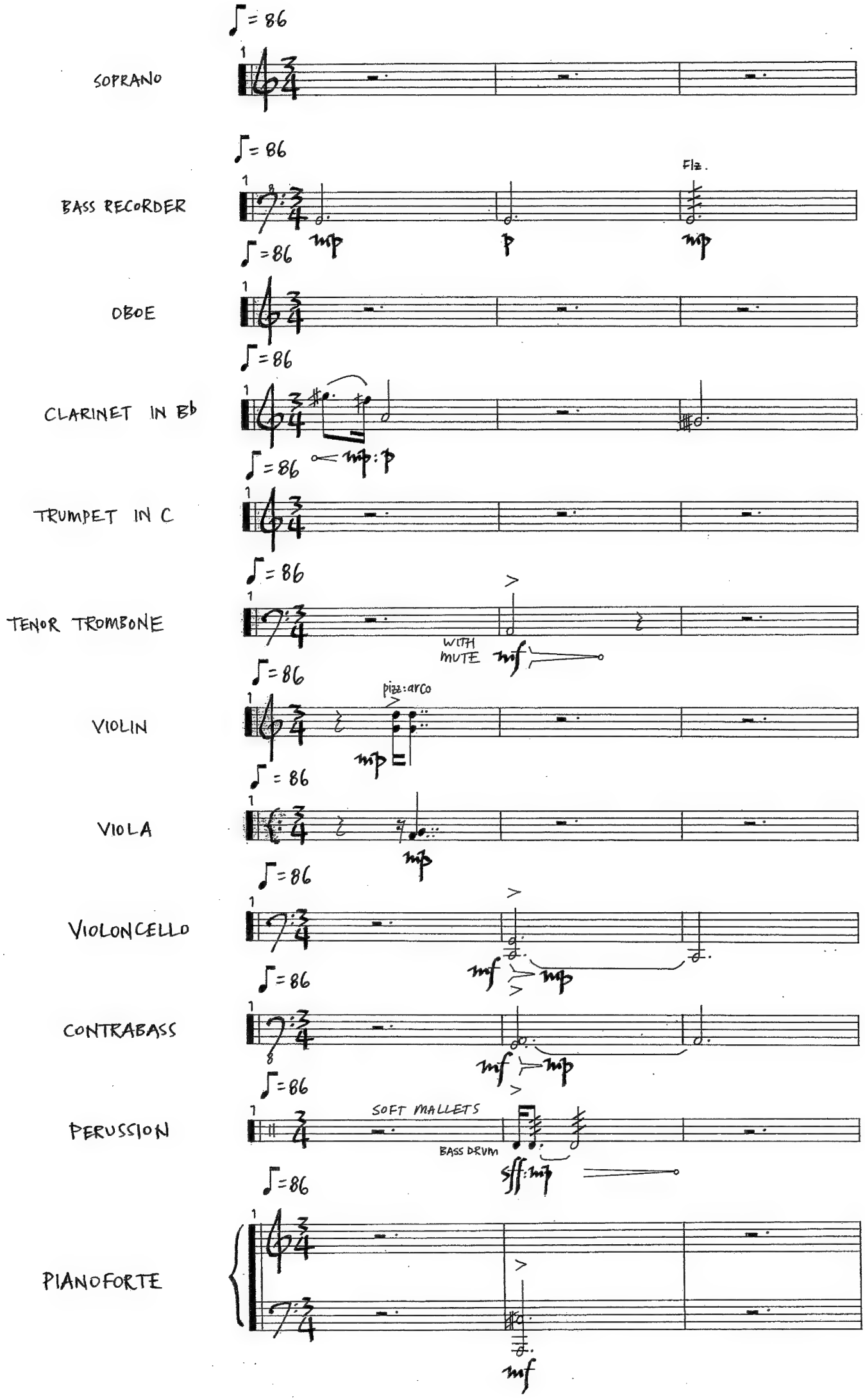
contrabass sounds one octave lower

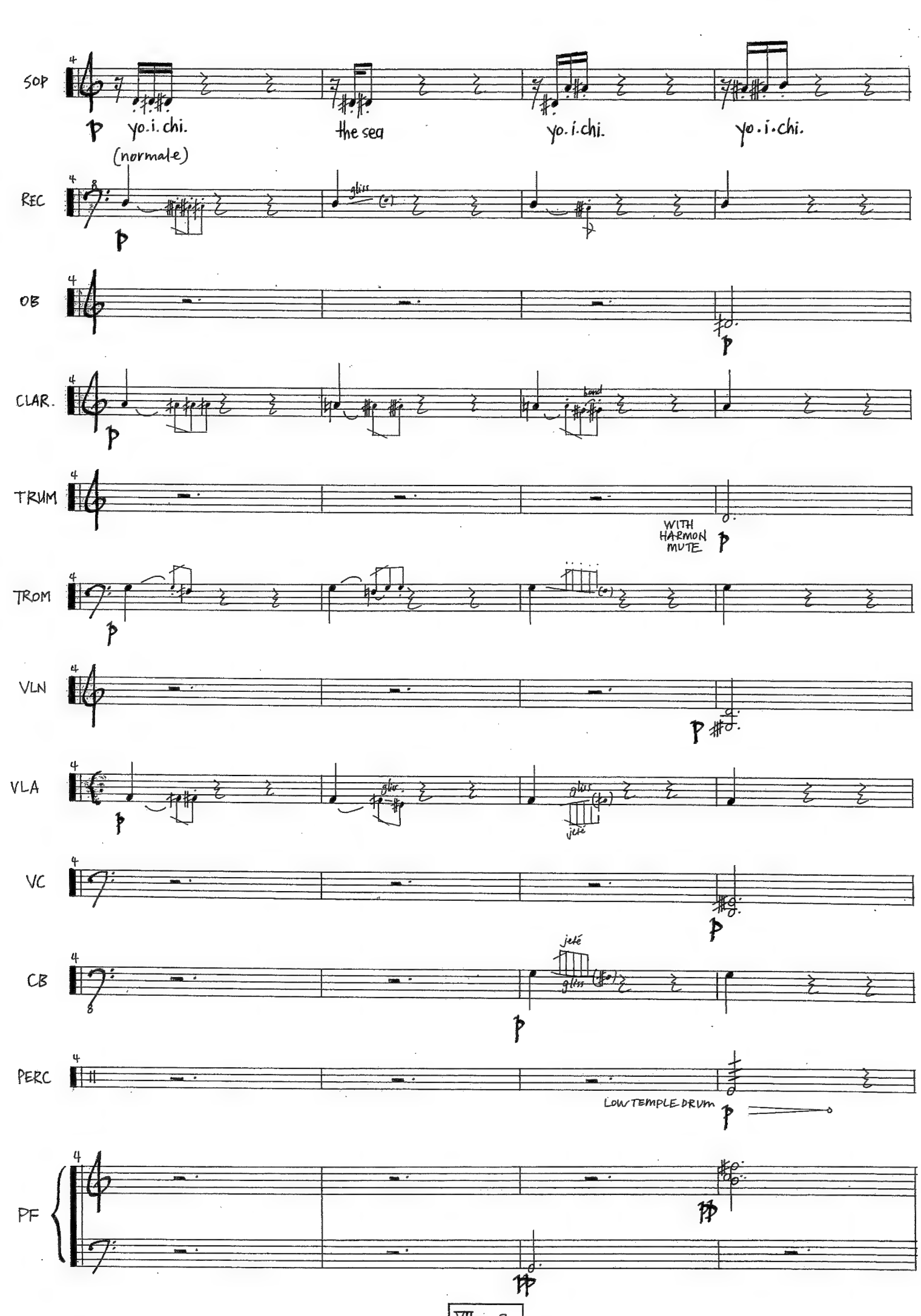
Percussion

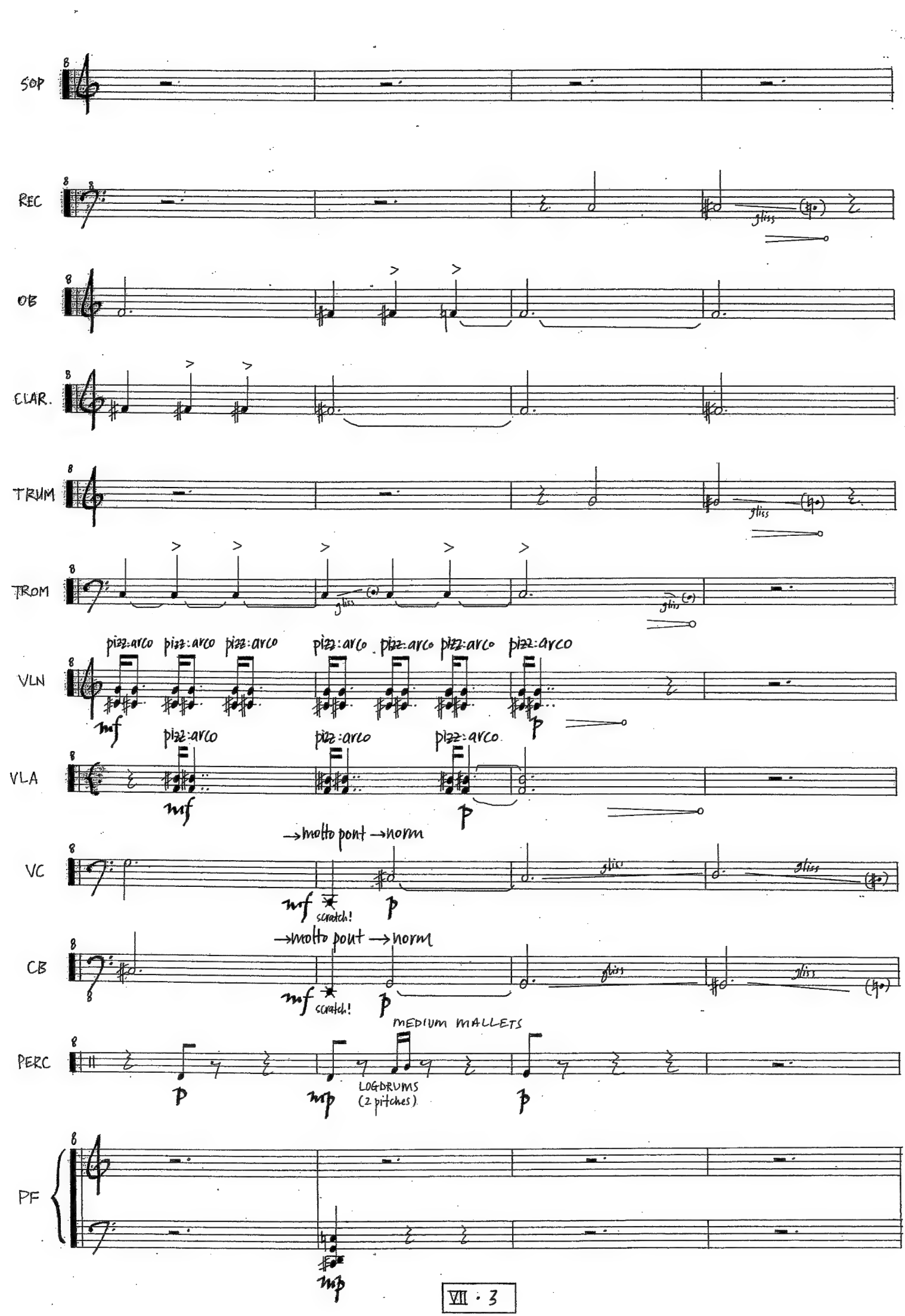


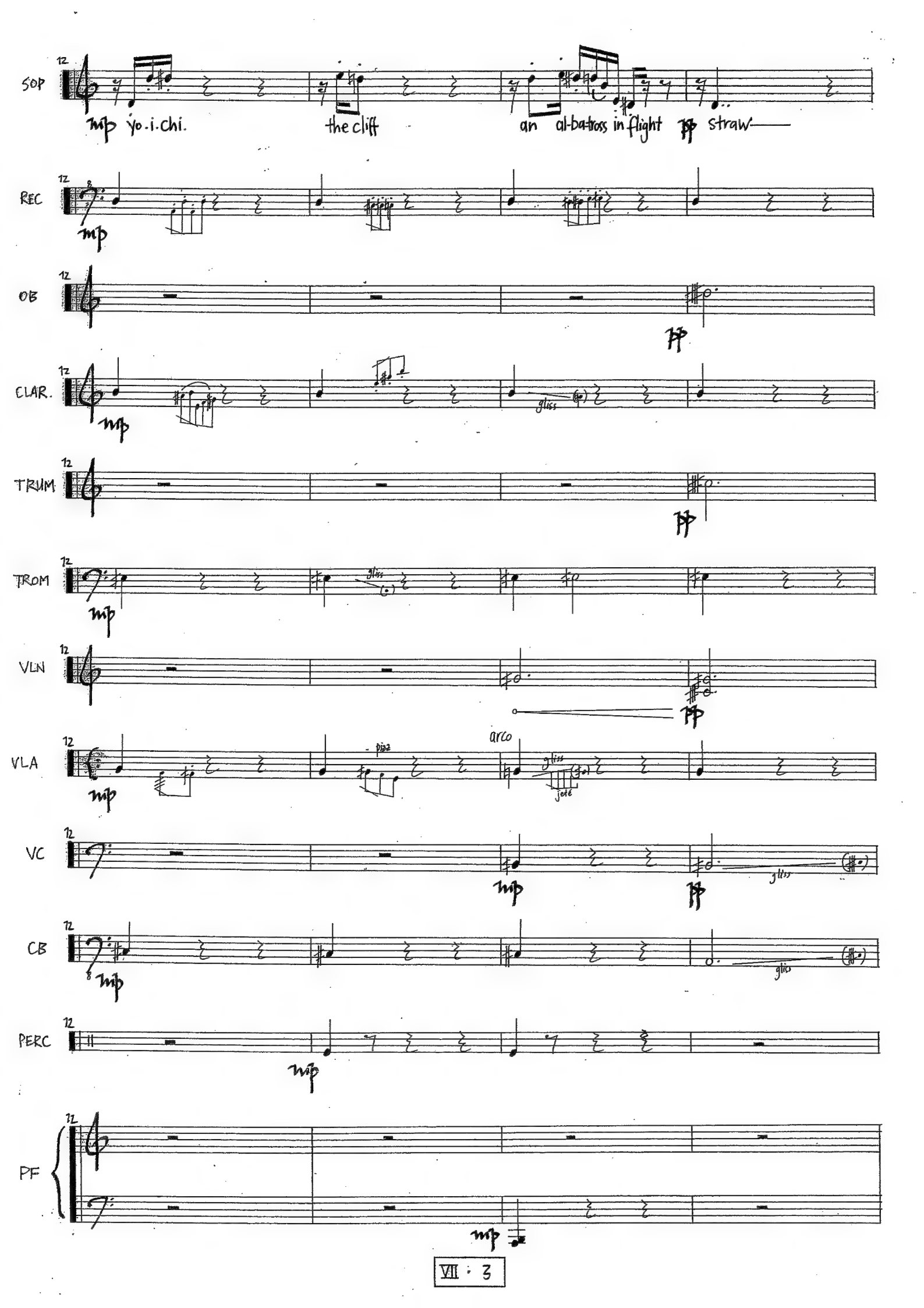
Pianoforte

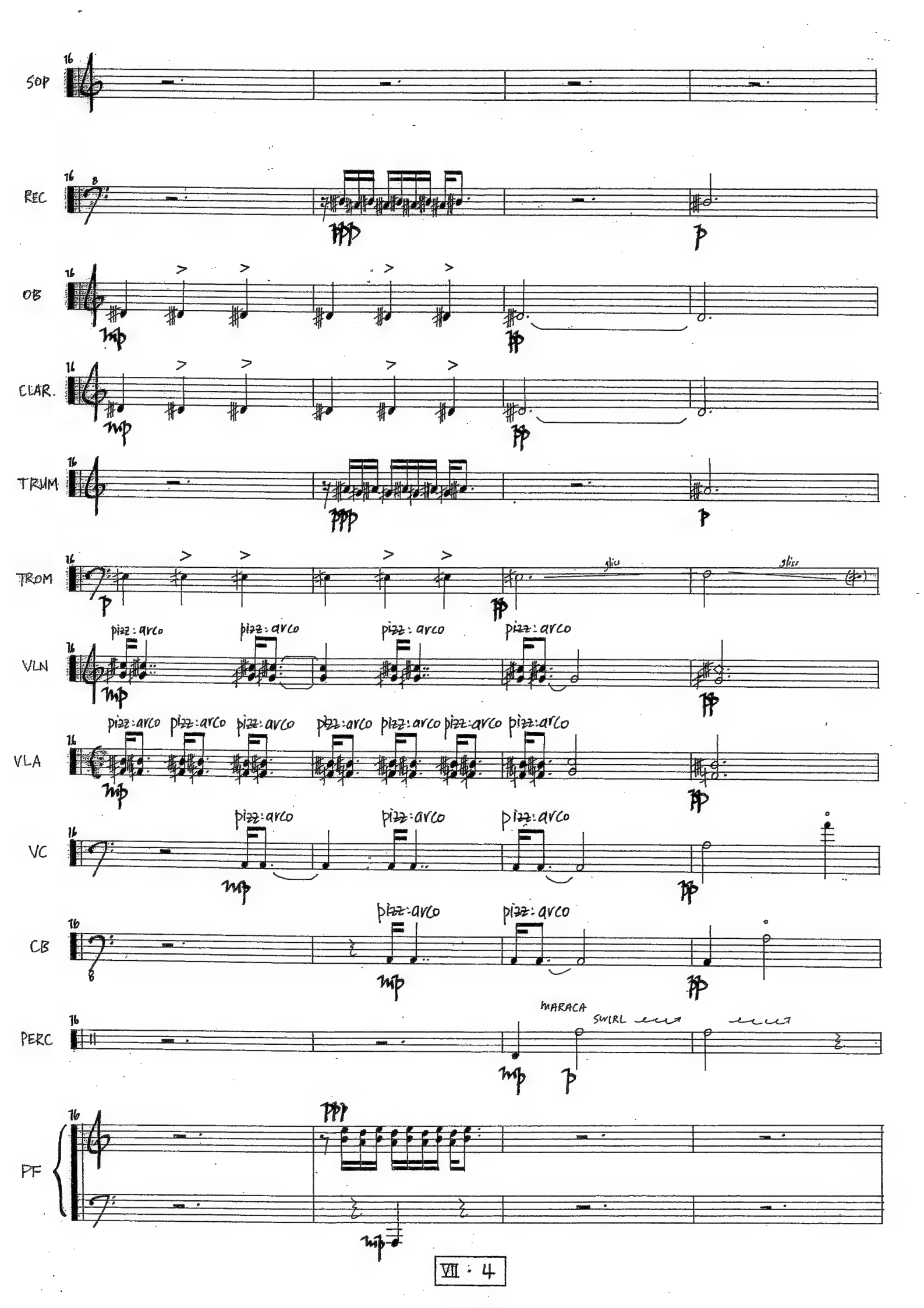
⊕ dampen the string before playing the note by pressing on the string inside the pianoforte

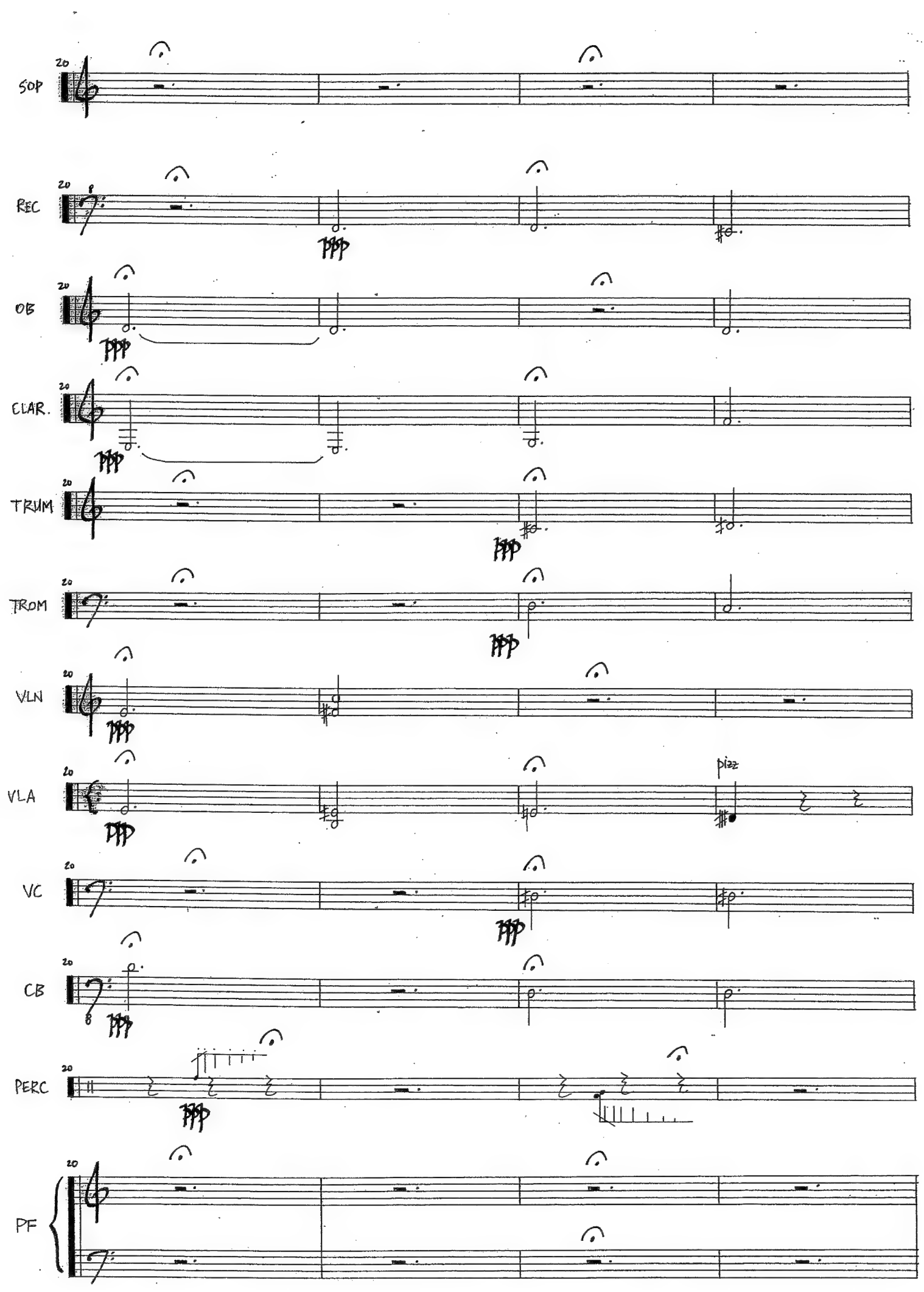

♩= 86
SOPRANO
♩= 86
Fl.
BASS RECORDER
mp
p
mp
♩=86
OBOE
♩= 86
CLARINET IN Bb
♩= 86
mp: p
TRUMPET IN C
♩= 86
TENOR TROMBONE
WITH MUTE
mf
♩= 86
pizz: arco
VIOLIN
mp
♩= 86
VIOLA
mp
♩= 86
VIOLONCELLO
mf
mp
♩= 86
CONTRABASS
mf
mp
♩= 86
SOFT MALLETS
PERUSSION
BASS DRUM
sff: mp
♩= 86
PIANOFORTE
mf

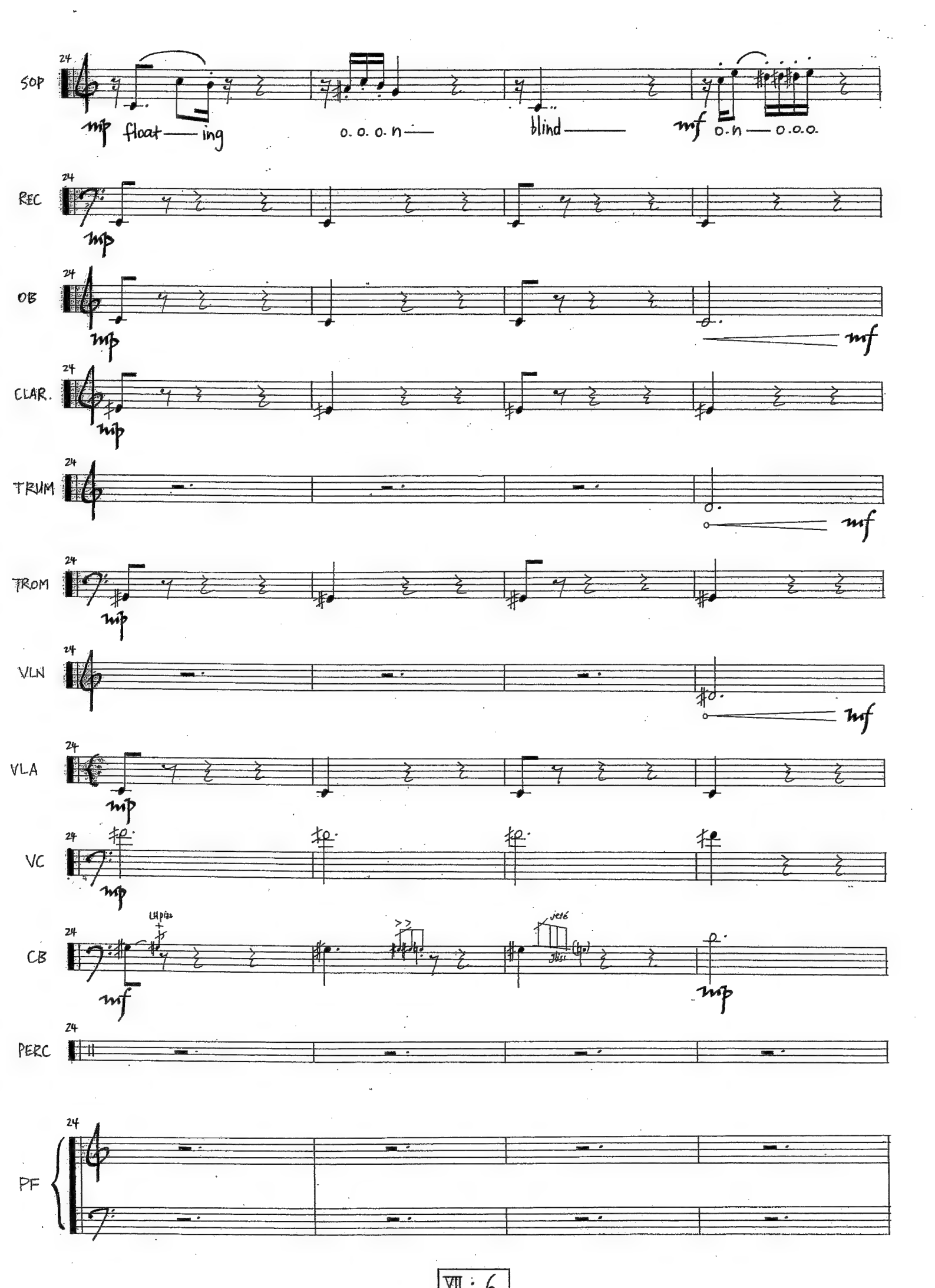

SOP
yo.i.chi.
the sea
yo.i.chi.
yo.i.chi.
REC
(normale)
gliss
OB
CLAR.
TRUM
WITH HARMON MUTE
TROM
VLN
VLA
gliss
jeté
VC
CB
jeté
gliss
PERC
LOW TEMPLE DRUM
PF

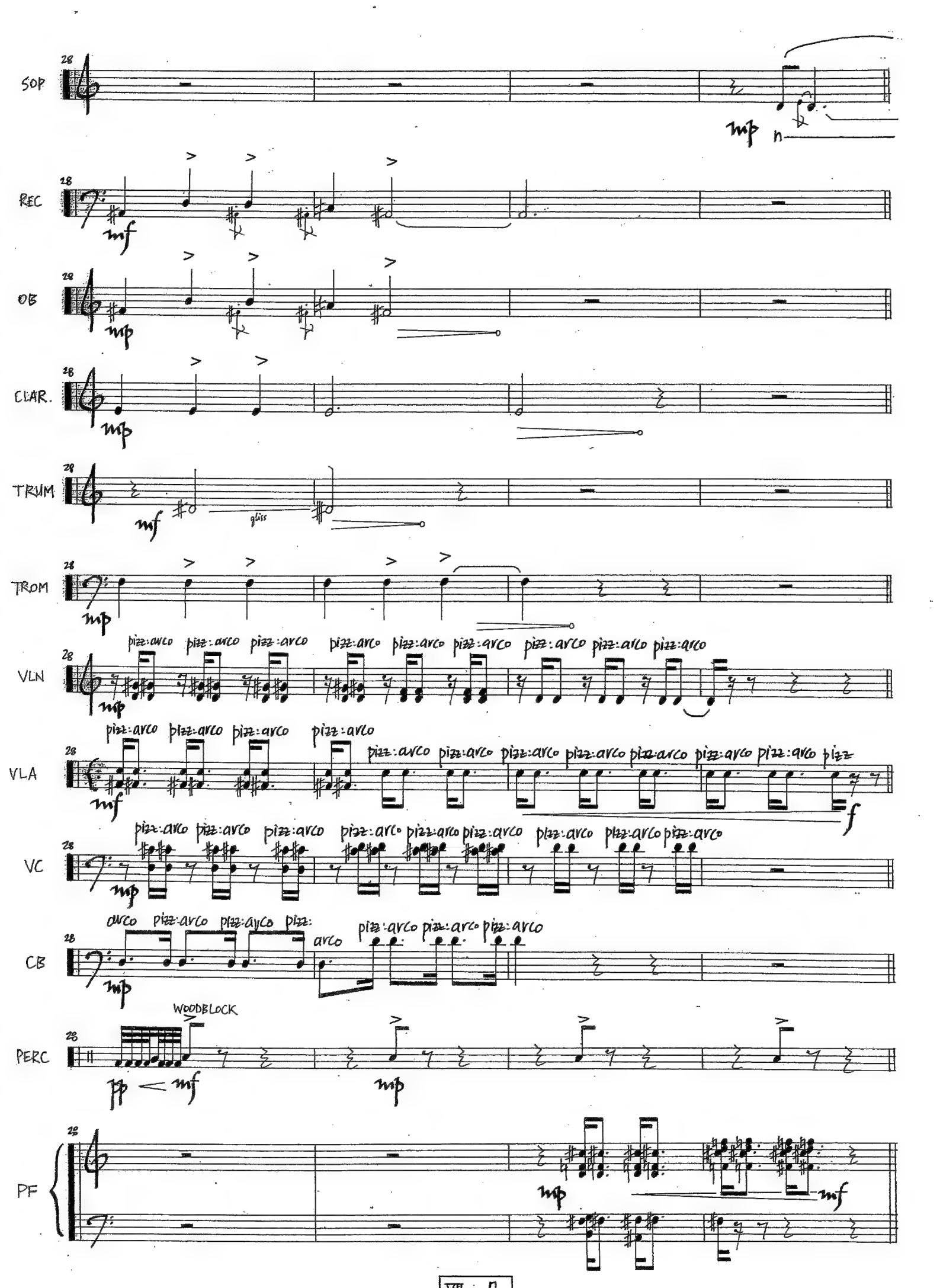

SOP
REC
gliss
OB
CLAR.
TRUM
gliss
TROM
gliss
gliss
VLN
pizz:arco
mf
p
VLA
pizz:arco
mf
p
VC
→molto pont →norm
mf
scratch!
p
gliss
gliss
CB
→molto pont →norm
mf
scratch!
p
gliss
gliss
PERC
MEDIUM MALLETS
p
mp
LOGDRUMS
(2 pitches)
p
PF
mp

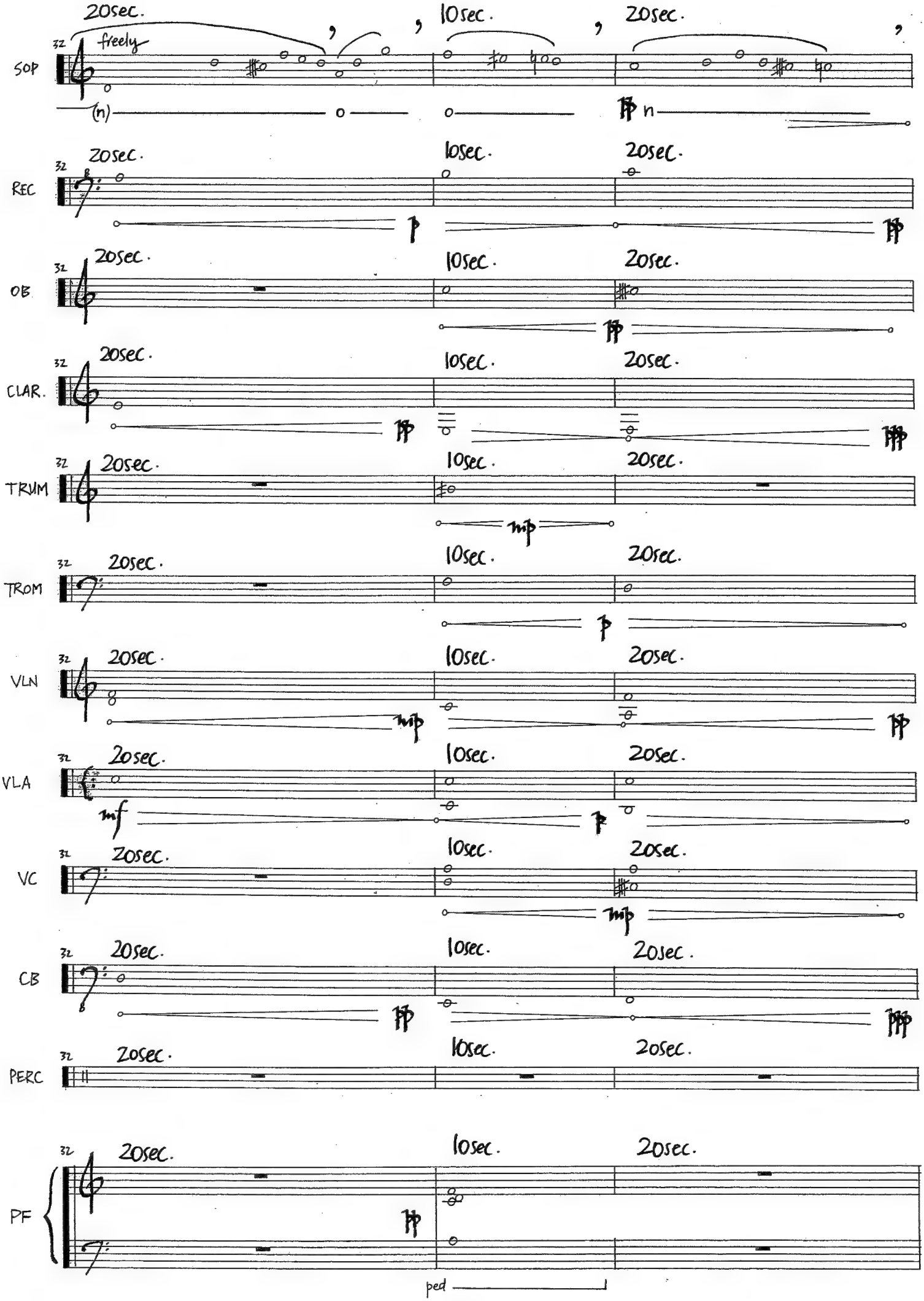

SOP
mp yo.i.chi.
the cliff
an al-ba-tross in flight
pp straw
REC
mp
OB
pp
CLAR.
mp
gliss
TRUM
pp
TROM
mp
gliss
VLN
pp
VLA
mp
pizz
arco
gliss
jeté
VC
mp
pp
gliss
CB
mp
gliss
PERC
mp
PF
mp

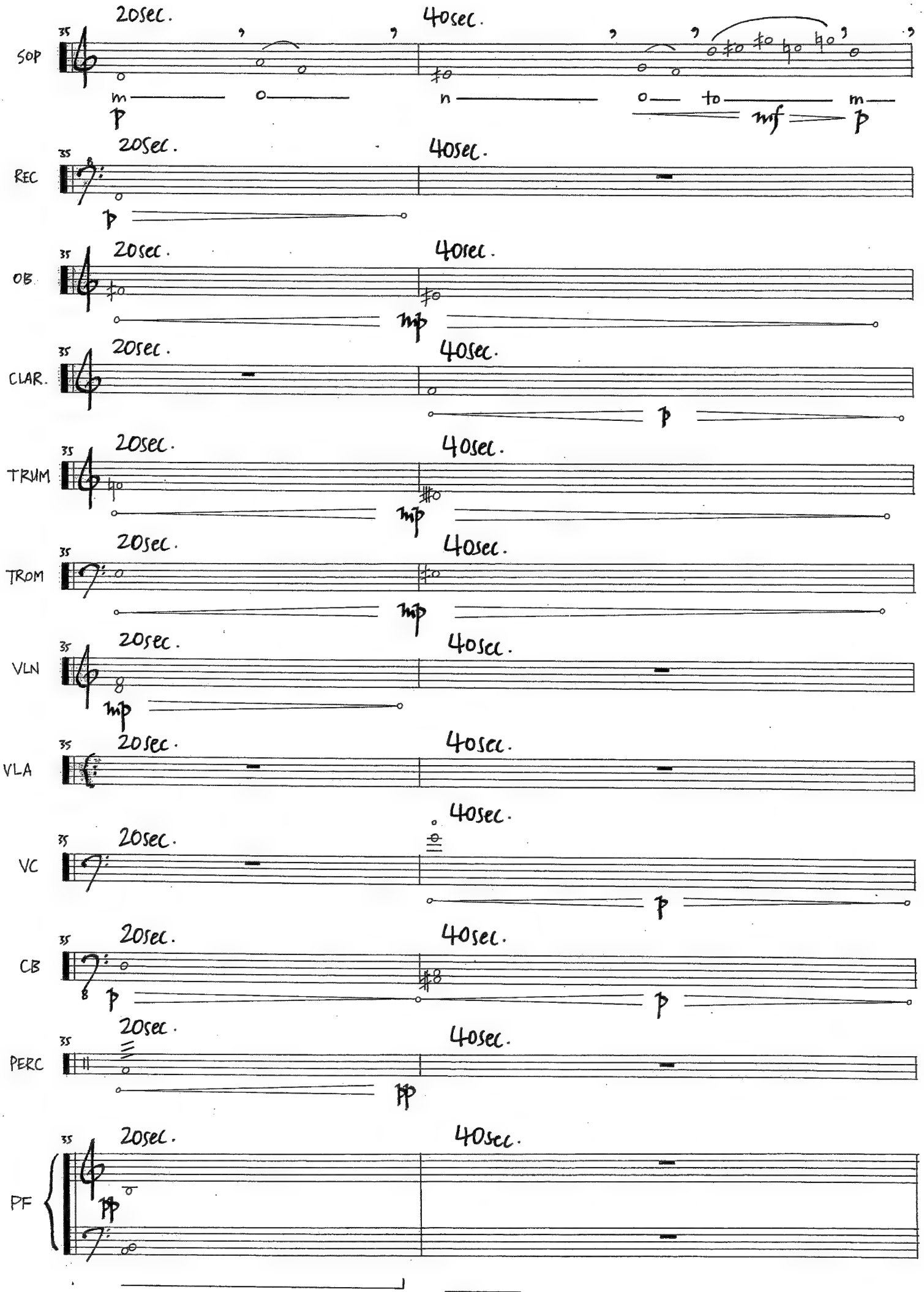

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
pizz: arco
gliss
MARACA
SWIRL

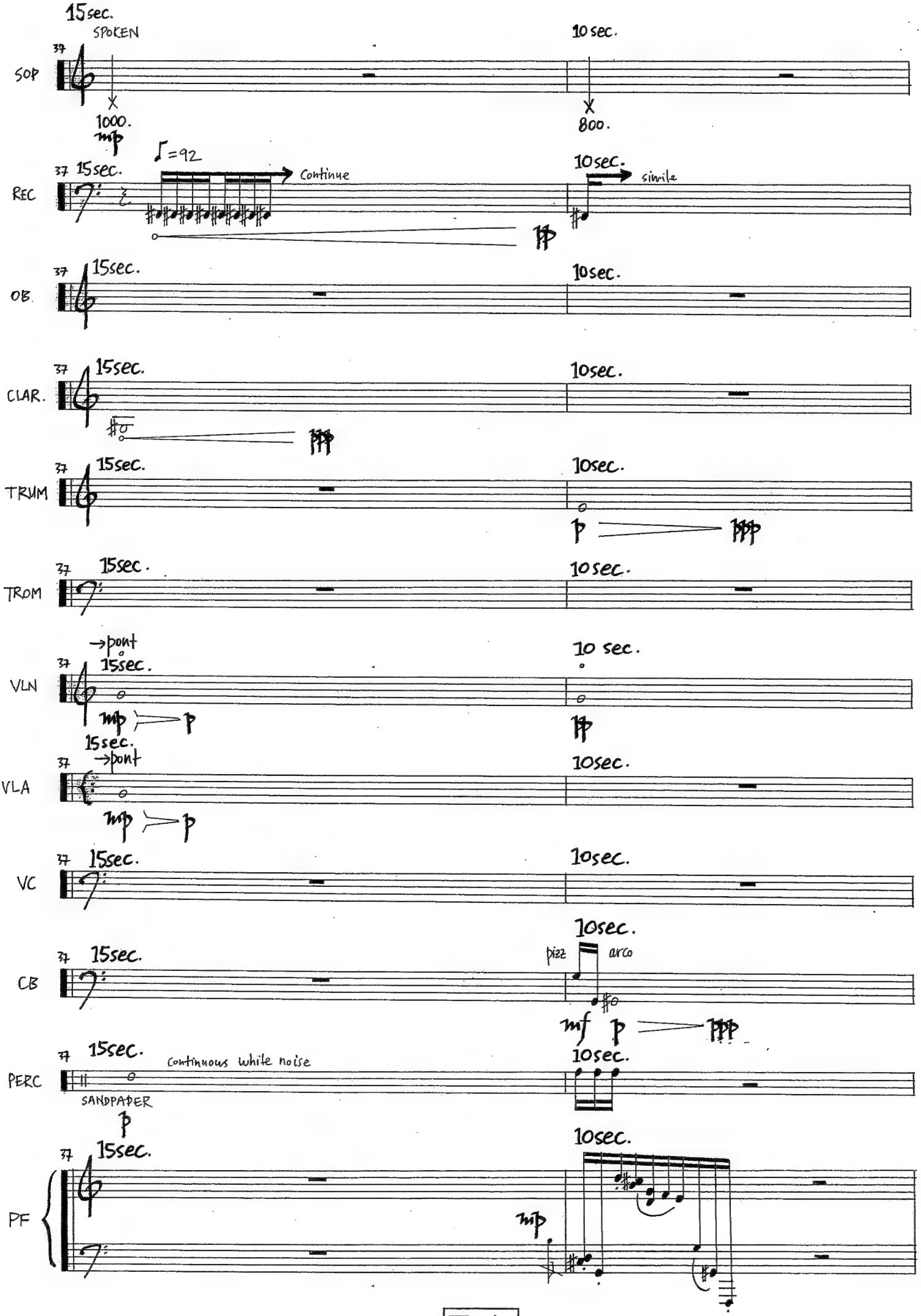

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
pizz
VC
CB
PERC
PF

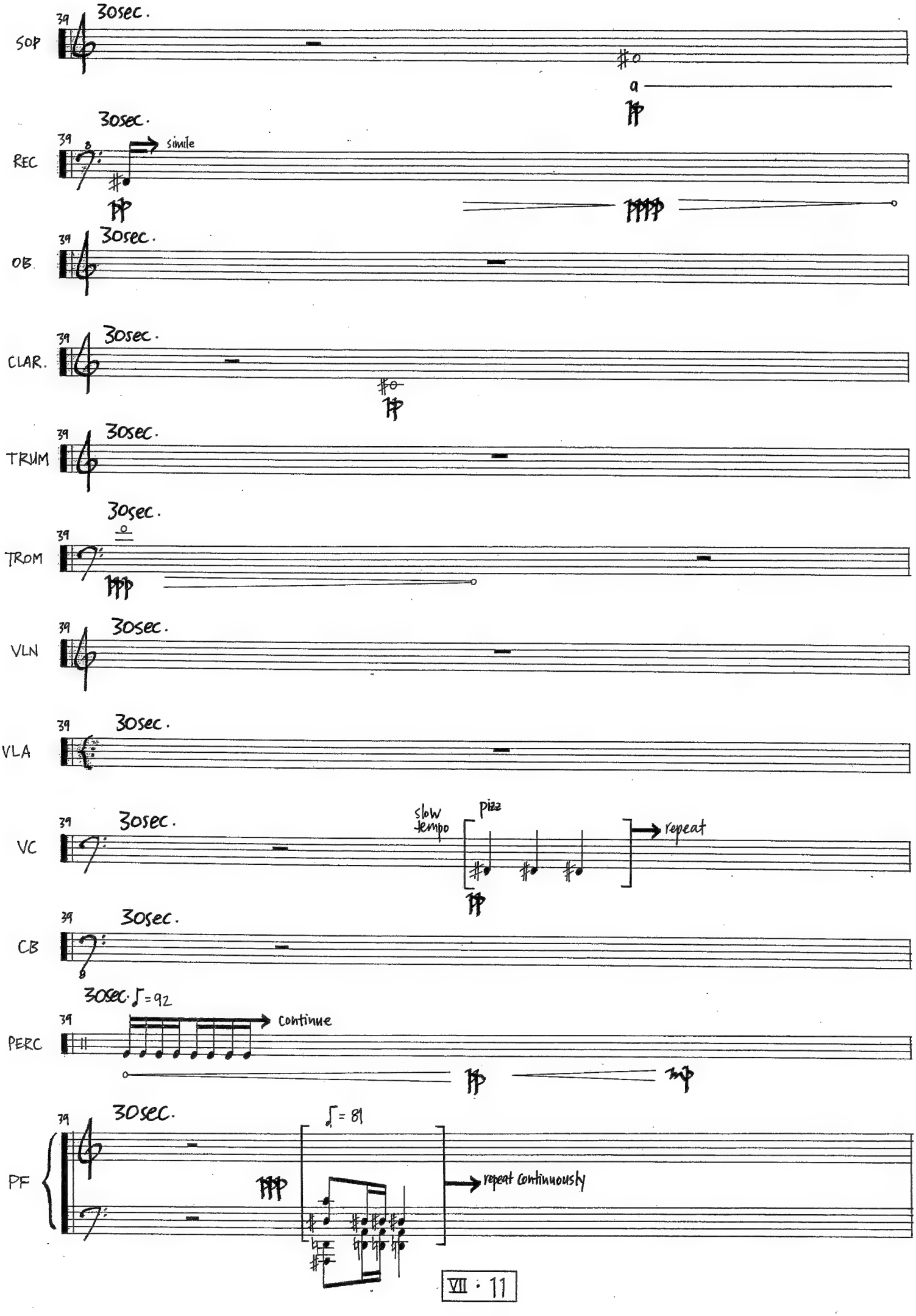

SOP
mp
float — ing
o. o. o. n —
blind —
mf
o. n — o. o. o.
REC
mp
OB
mp
mf
CLAR.
mp
TRUM
mf
TROM
mp
VLN
mf
VLA
mp
VC
mp
CB
LH pizz
mf
jeté
gliss
mp
PERC
PF

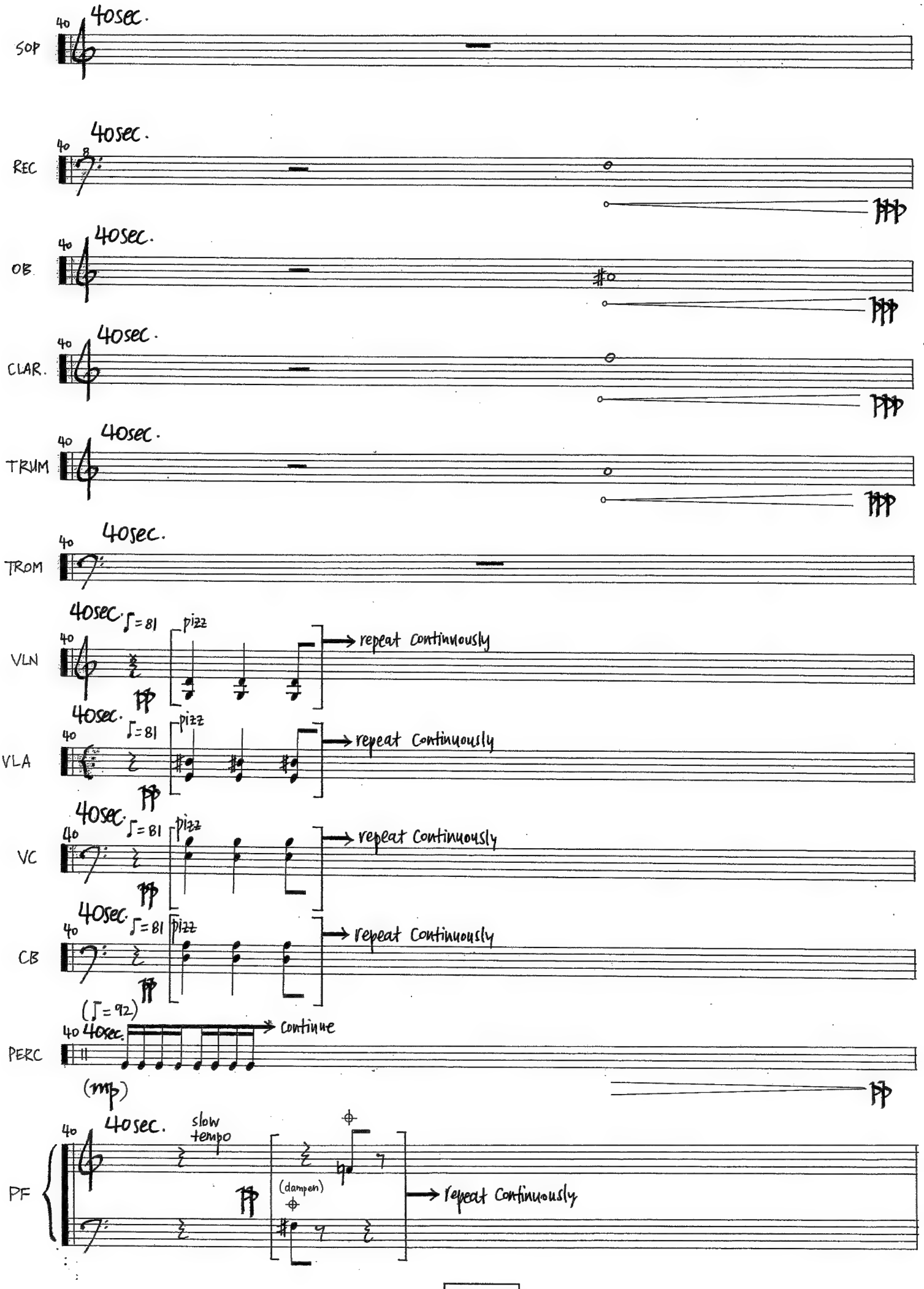

SOP
REC
OB
CLAR.
TRUM
gliss
TROM
VLN
VLA
VC
CB
PERC
WOODBLOCK
PF
pizz:arco
arco

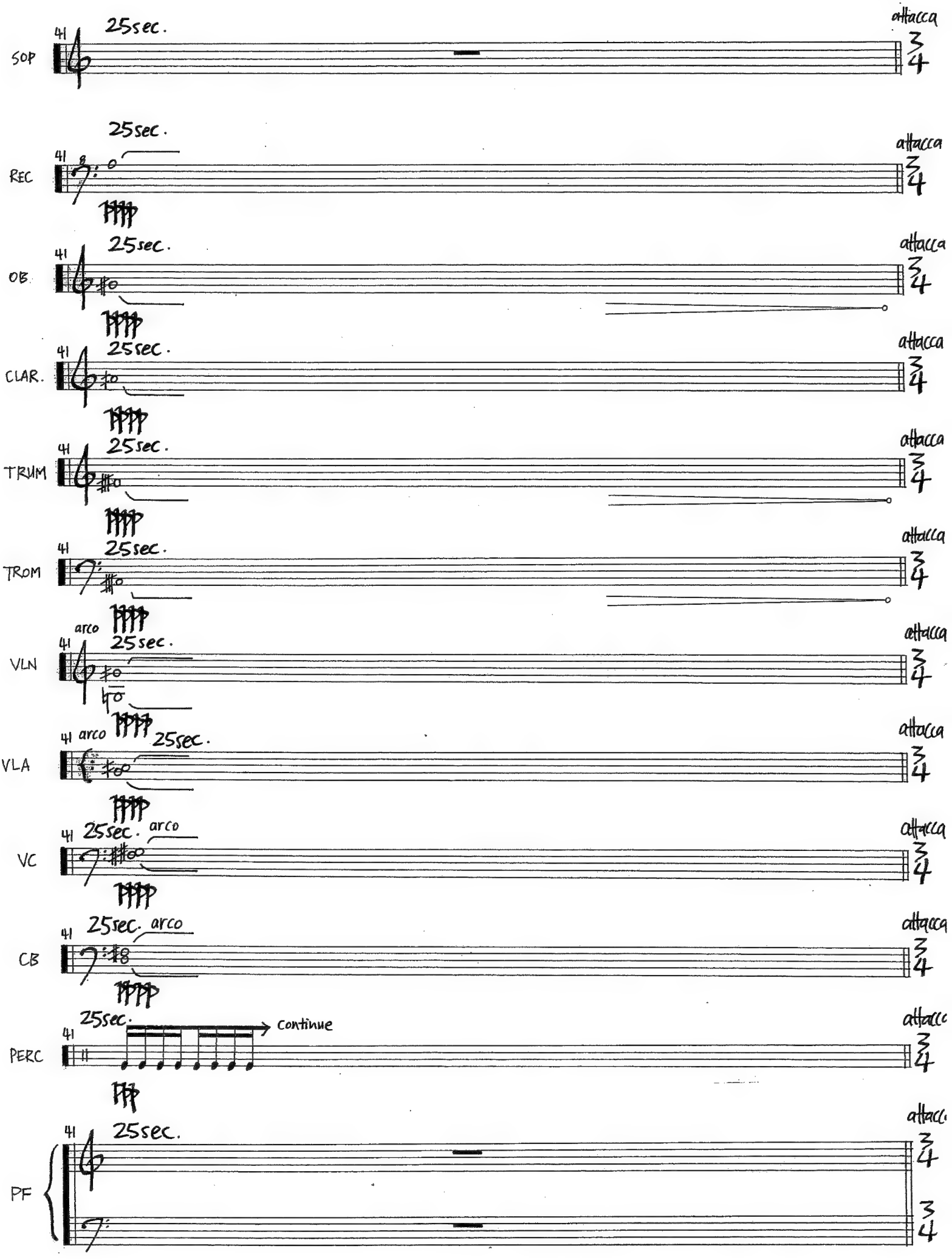

20sec.
freely
10sec.
20sec.
SOP
REC
OB.
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
ped

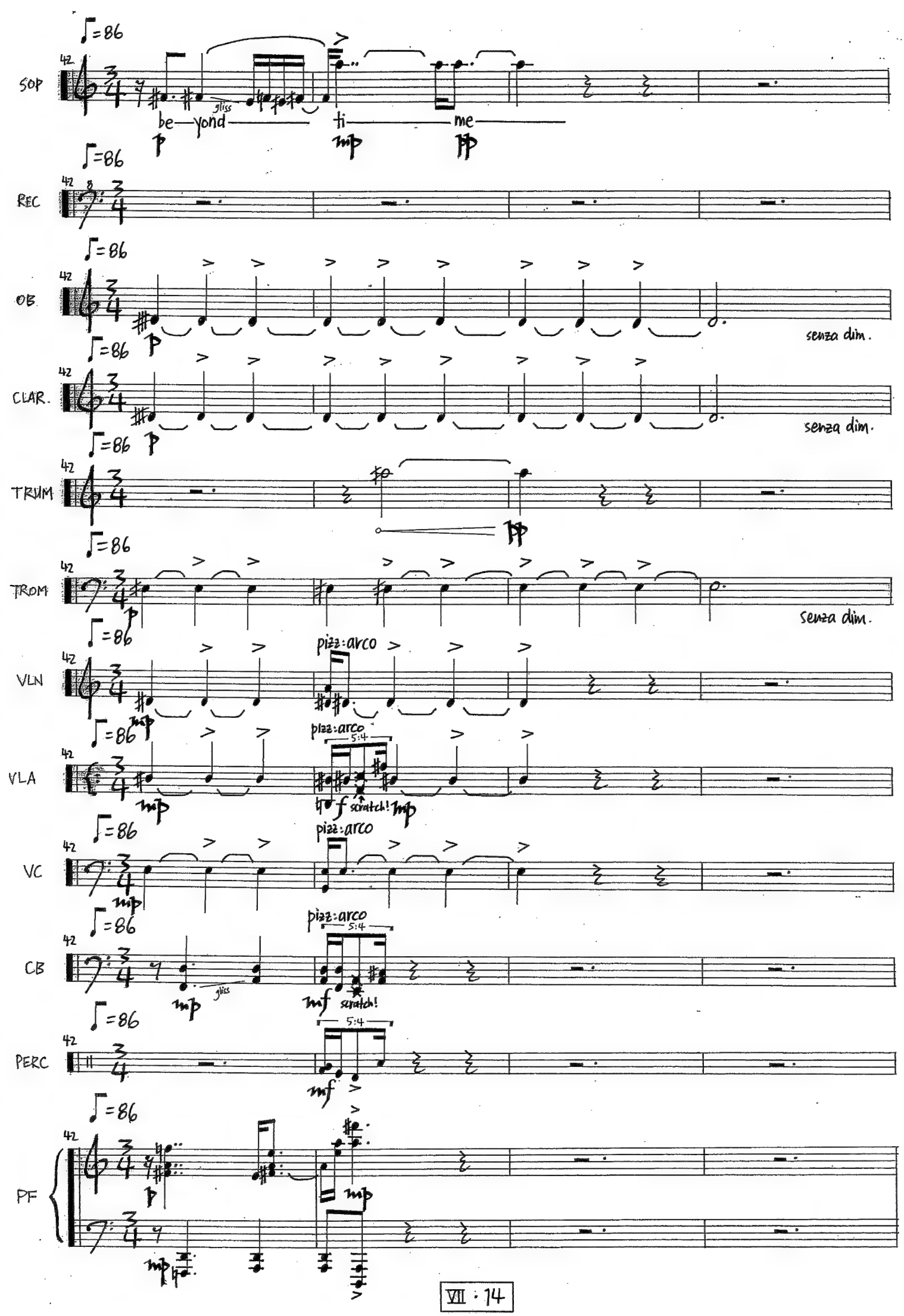

SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
35
20sec.
40sec.
p
mf
mp
pp
to

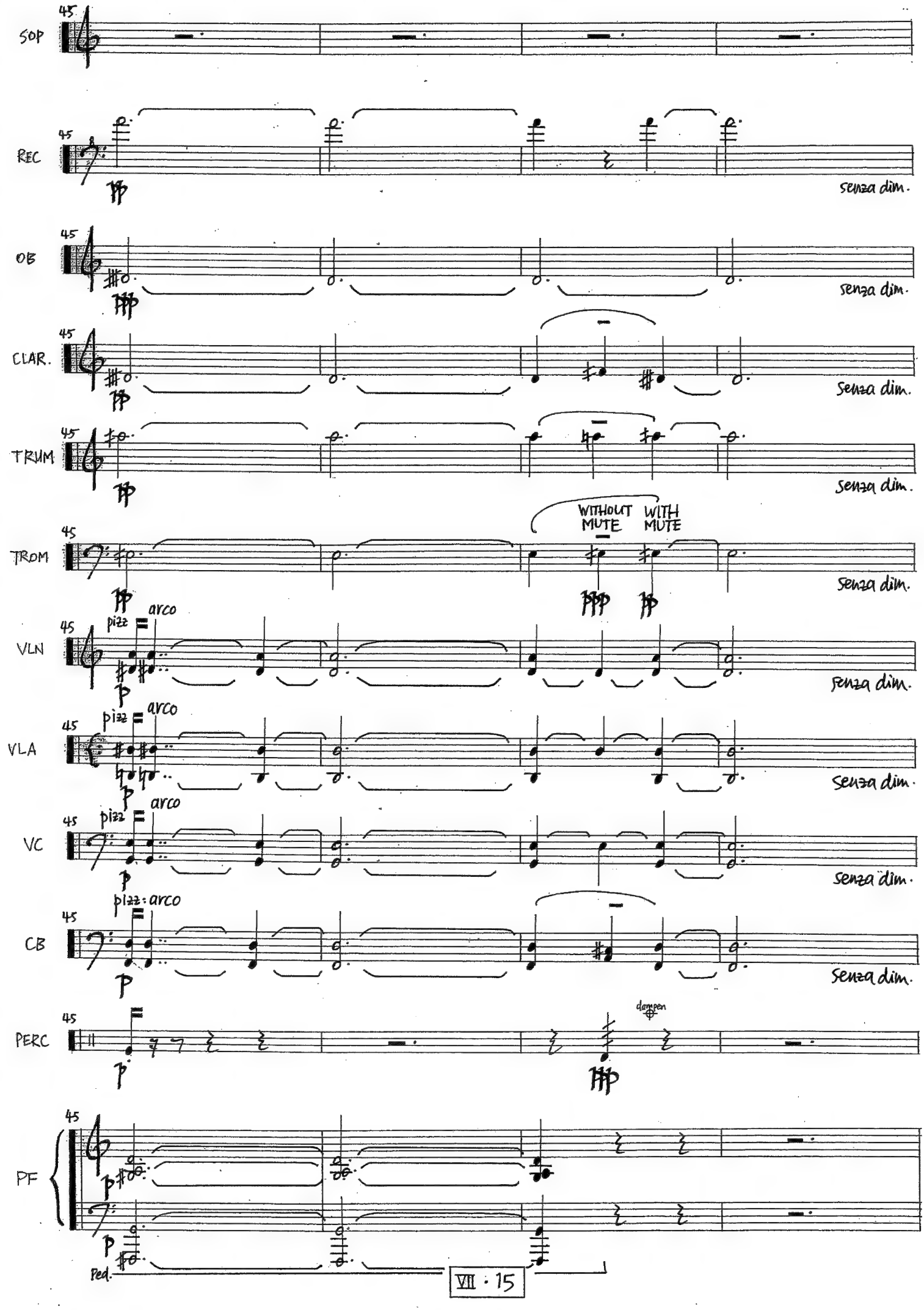

15sec.
SPOKEN
10 sec.
SOP
37
1000.
800.
mp
REC
♩=92
Continue
similar
OB.
CLAR.
TRUM
TROM
→pont
VLN
VLA
VC
CB
pizz
arco
PERC
continuous white noise
SANDPAPER
PF

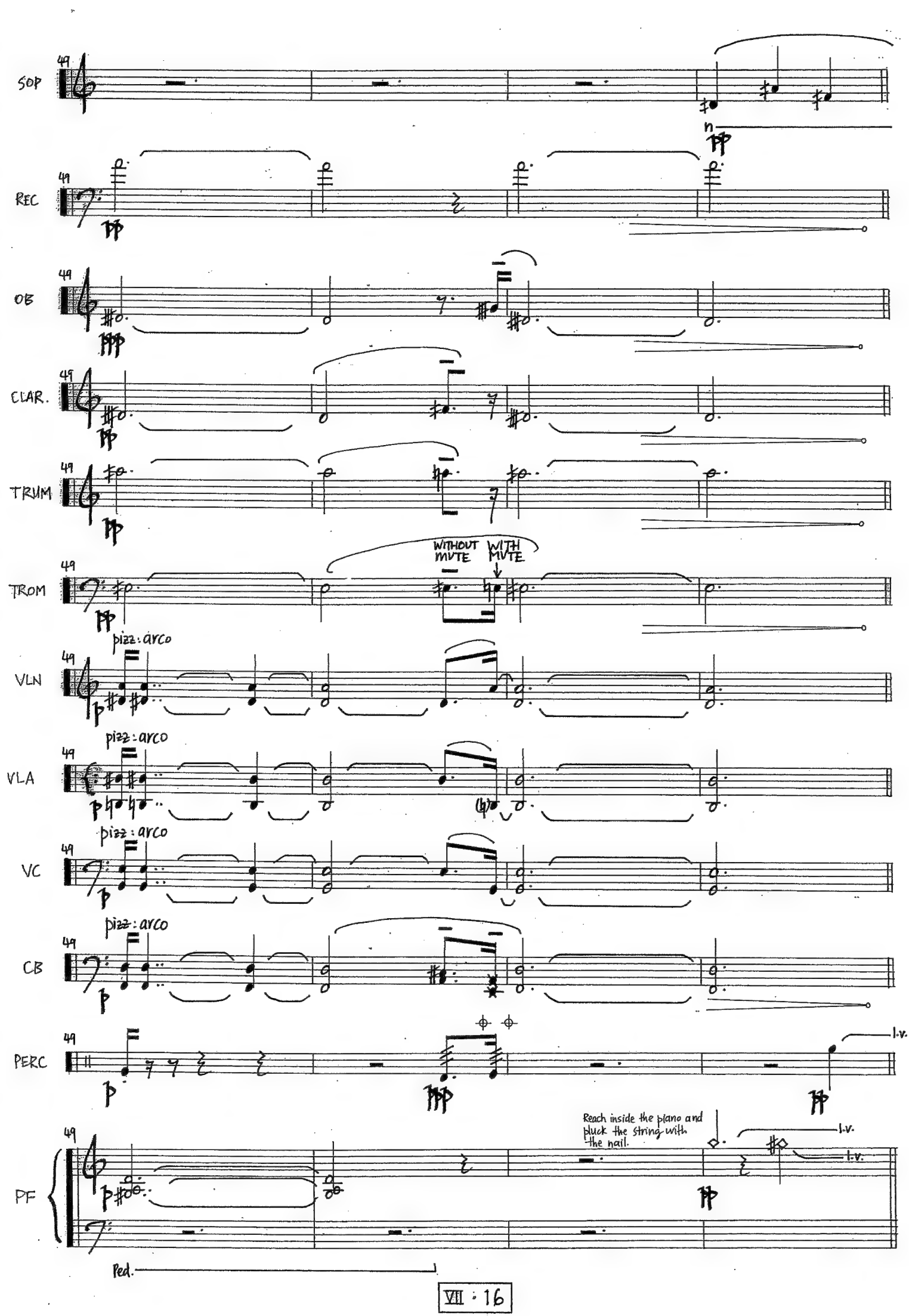

SOP
39
30sec.
a
REC
30sec.
simile
OB.
30sec.
CLAR.
30sec.
TRUM
30sec.
TROM
30sec.
VLN
30sec.
VLA
30sec.
VC
30sec.
slow tempo
pizz
repeat
CB
30sec.
PERC
30sec. ♩= 92
continue
PF
30sec.
♩= 81
repeat continuously

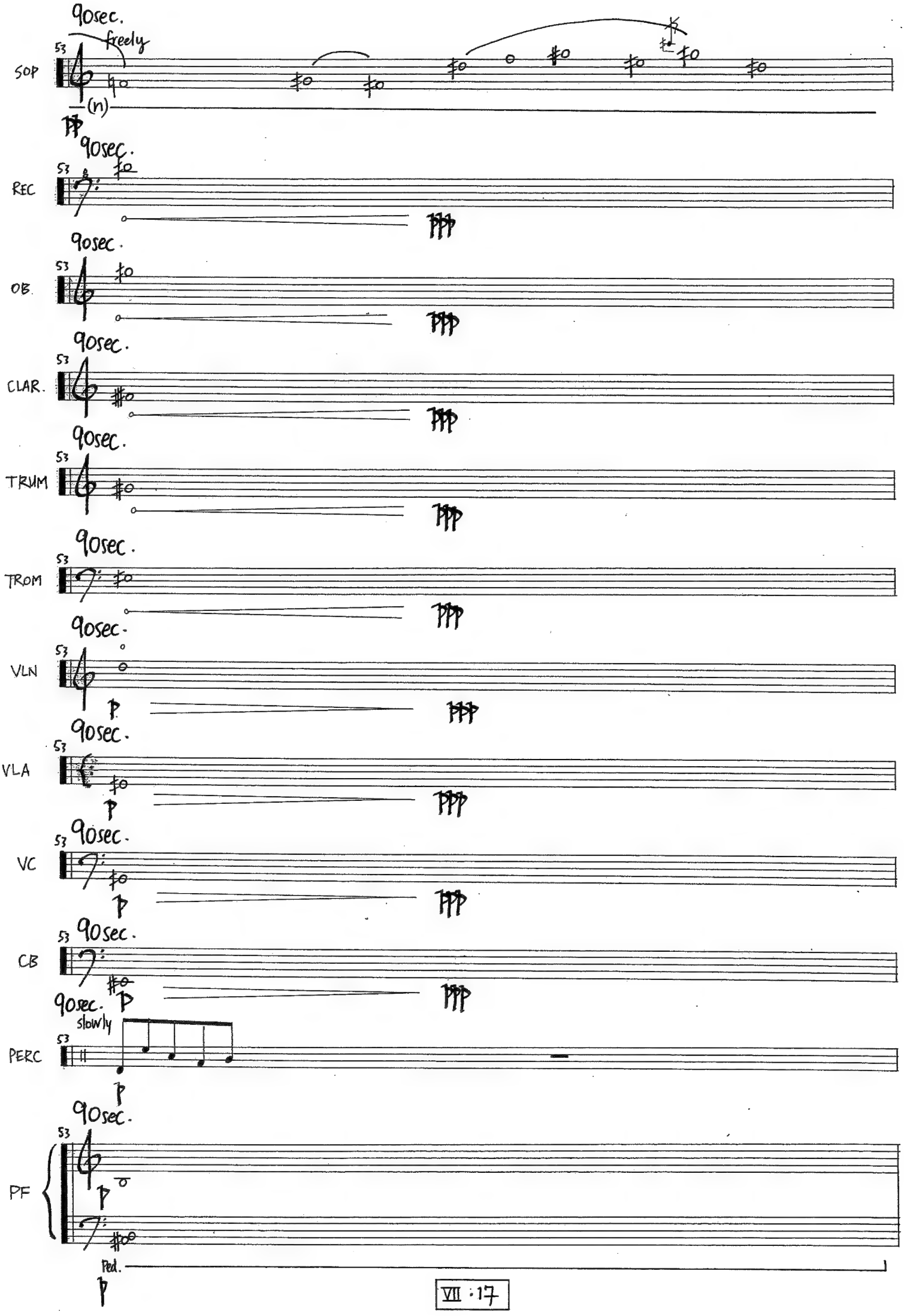

SOP
40sec.
REC
40sec.
OB.
40sec.
CLAR.
40sec.
TRUM
40sec.
TROM
40sec.
VLN
40sec. ♩=81
pizz
repeat continuously
VLA
40sec. ♩=81
pizz
repeat continuously
VC
40sec. ♩=81
pizz
repeat continuously
CB
40sec. ♩=81
pizz
repeat continuously
(♩=92)
PERC
40sec.
continue
(mp)
PF
40sec.
slow tempo
(dampen)
repeat continuously

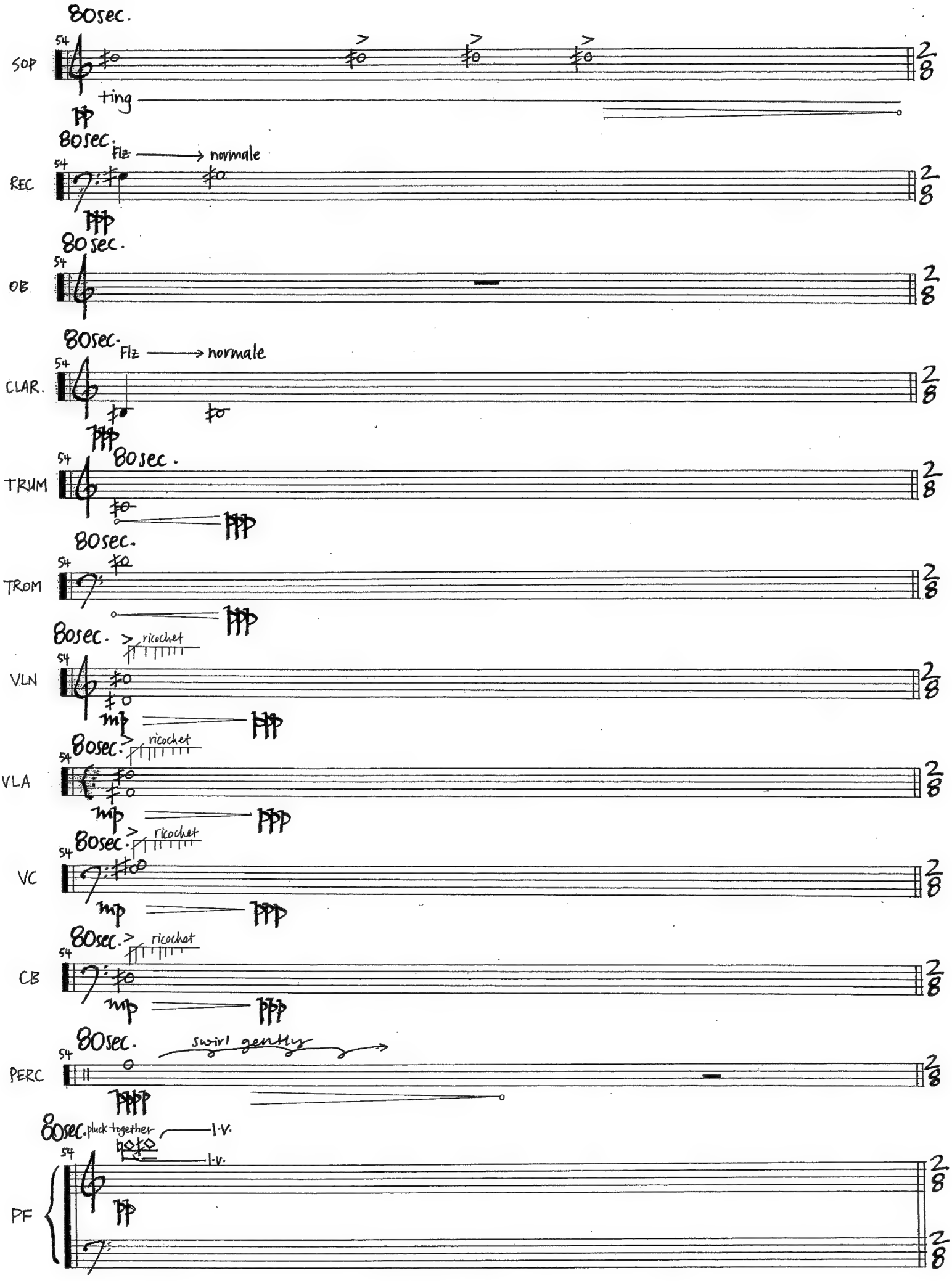

SOP
41
25sec.
attacca
REC
OB.
CLAR.
TRUM
TROM
arco
VLN
VLA
VC
CB
PERC
continue
PF

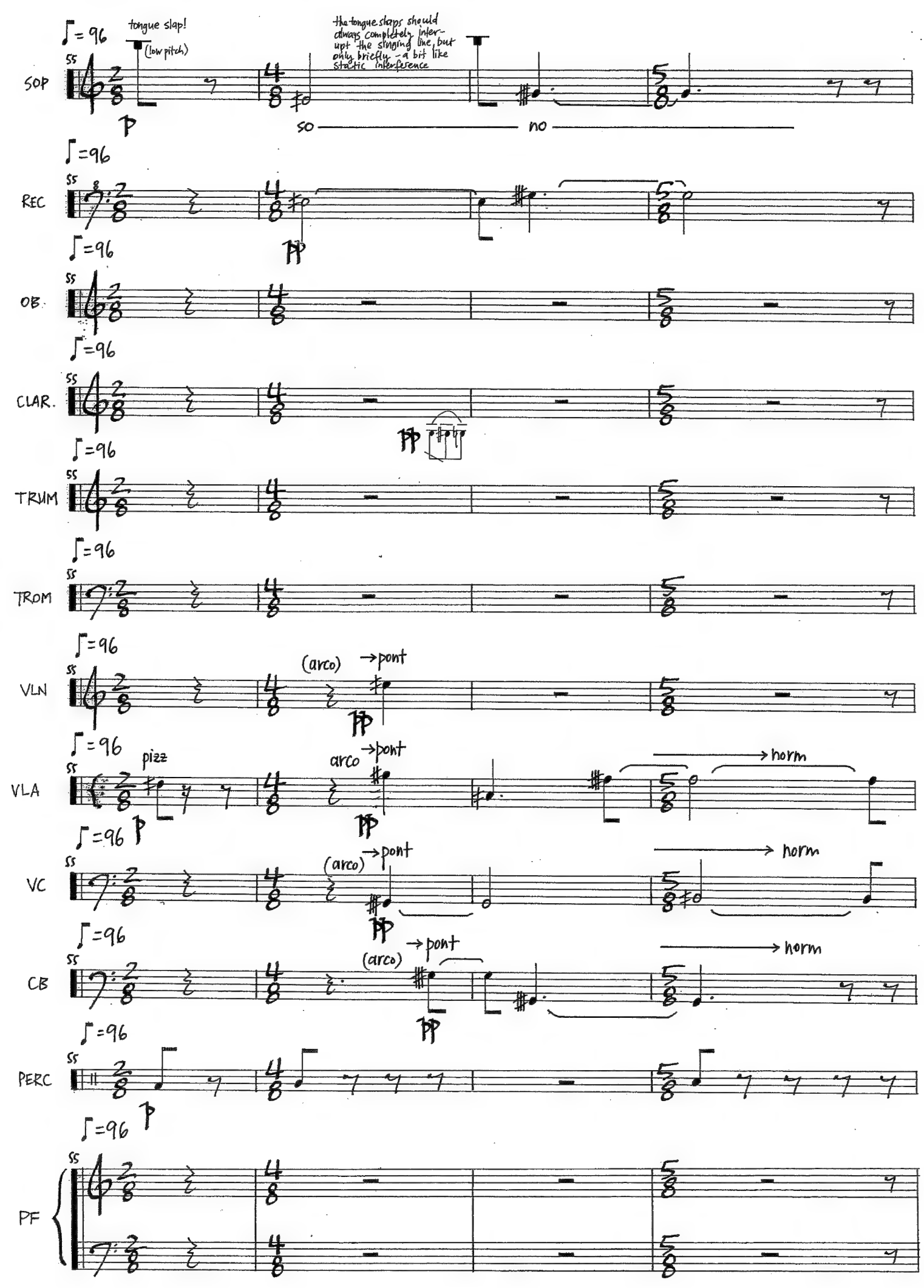

SOP
be—yond—ti—me—
gliss
REC
OB.
senza dim.
CLAR.
senza dim.
TRUM
TROM
senza dim.
VLN
pizz: arco
VLA
pizz: arco
scratch!
VC
pizz: arco
CB
pizz: arco
gliss
scratch!
PERC
PF

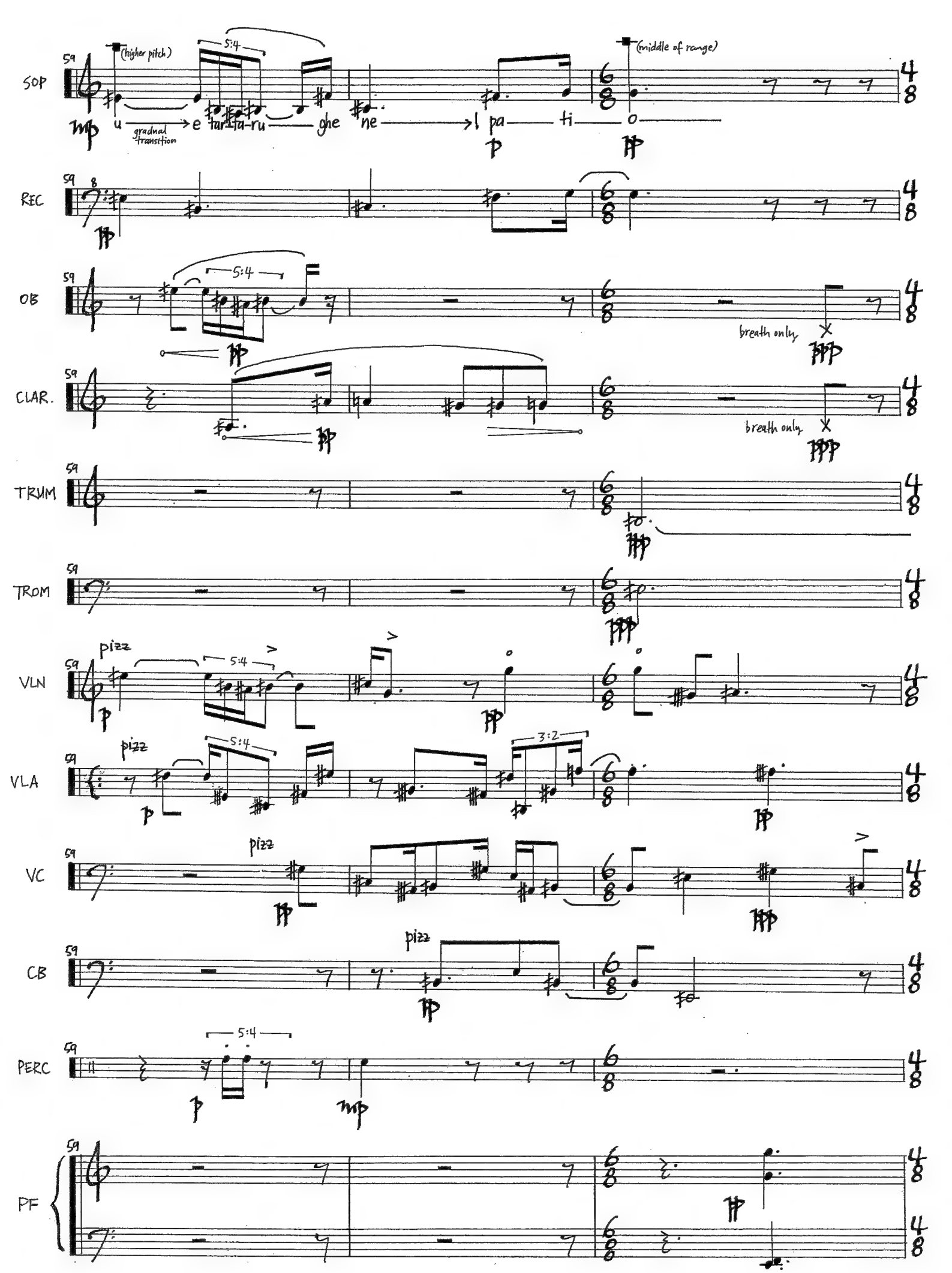

SOP
45
REC
senza dim.
OB
CLAR.
TRUM
TROM
WITHOUT MUTE
WITH MUTE
VLN
pizz
arco
VLA
VC
CB
pizz : arco
PERC
dampen
PF
Ped.

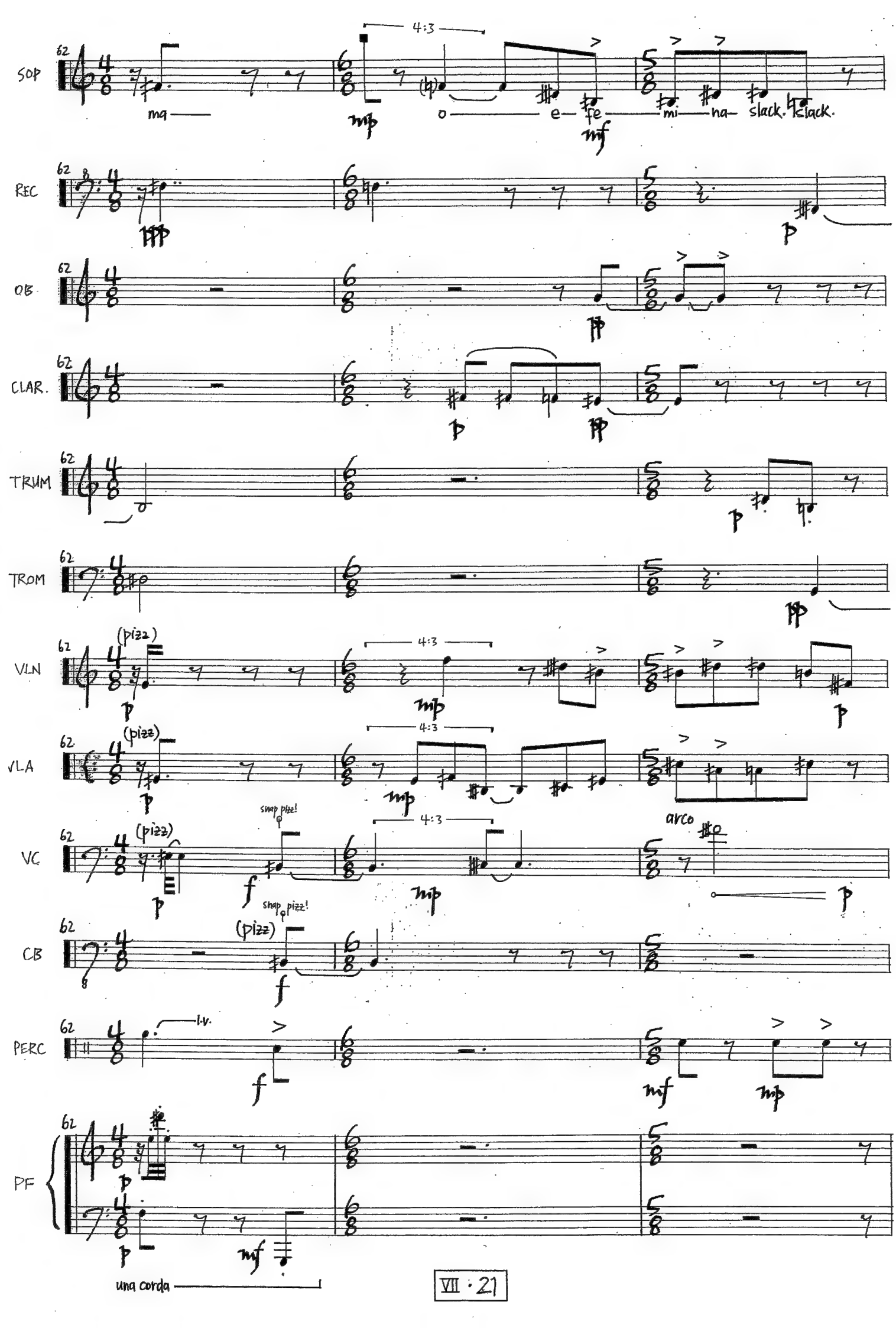

SOP
REC
OB
CLAR.
TRUM
TROM
WITHOUT MUTE
WITH MUTE
VLN
pizz. : arco
VLA
pizz. : arco
VC
pizz. : arco
CB
pizz. : arco
PERC
l.v.
PF
Reach inside the piano and pluck the string with the nail.
l.v.
l.v.
Ped.

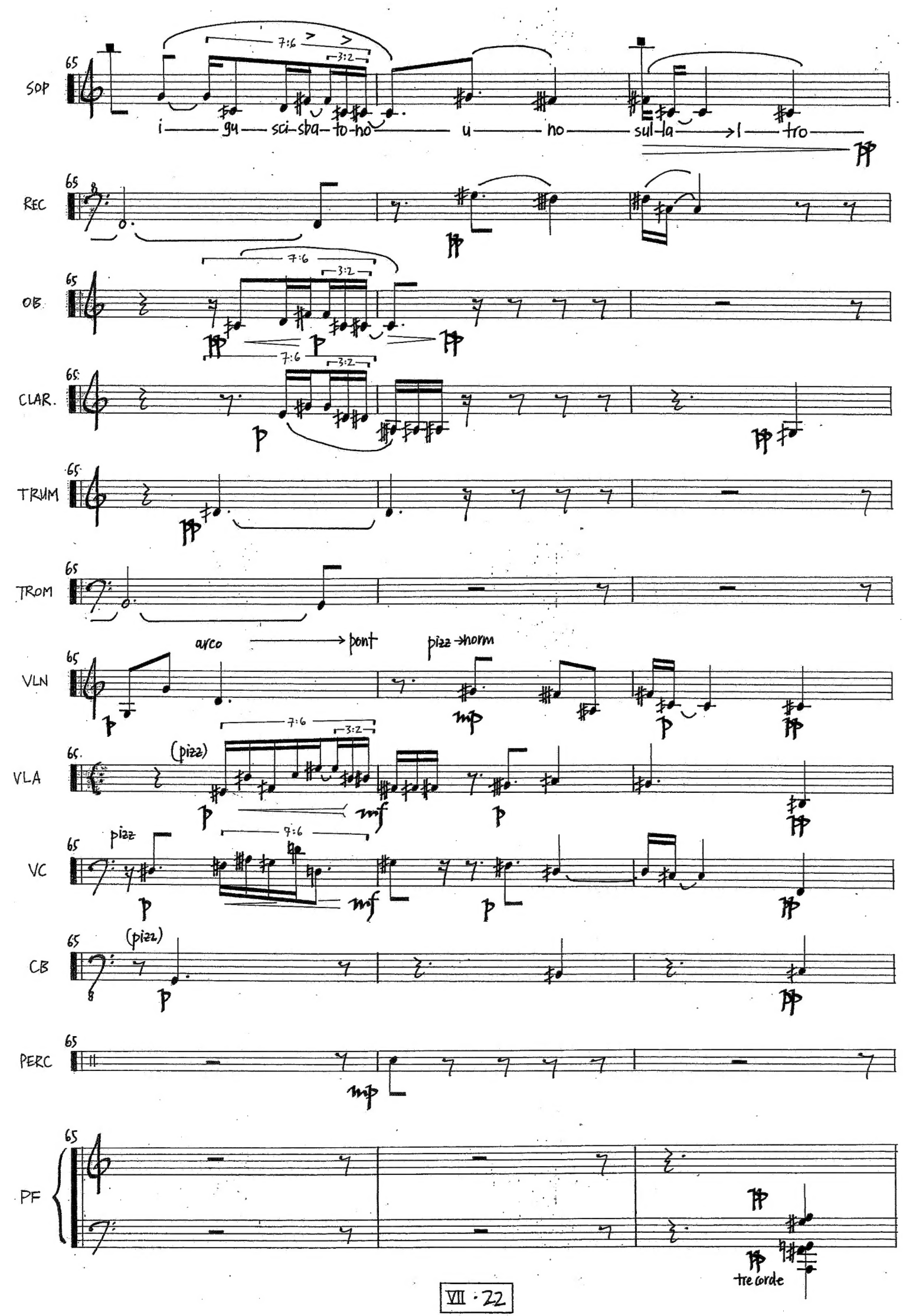

90sec.
freely
SOP
(n)
REC
OB.
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
slowly
PERC
PF
Ped.

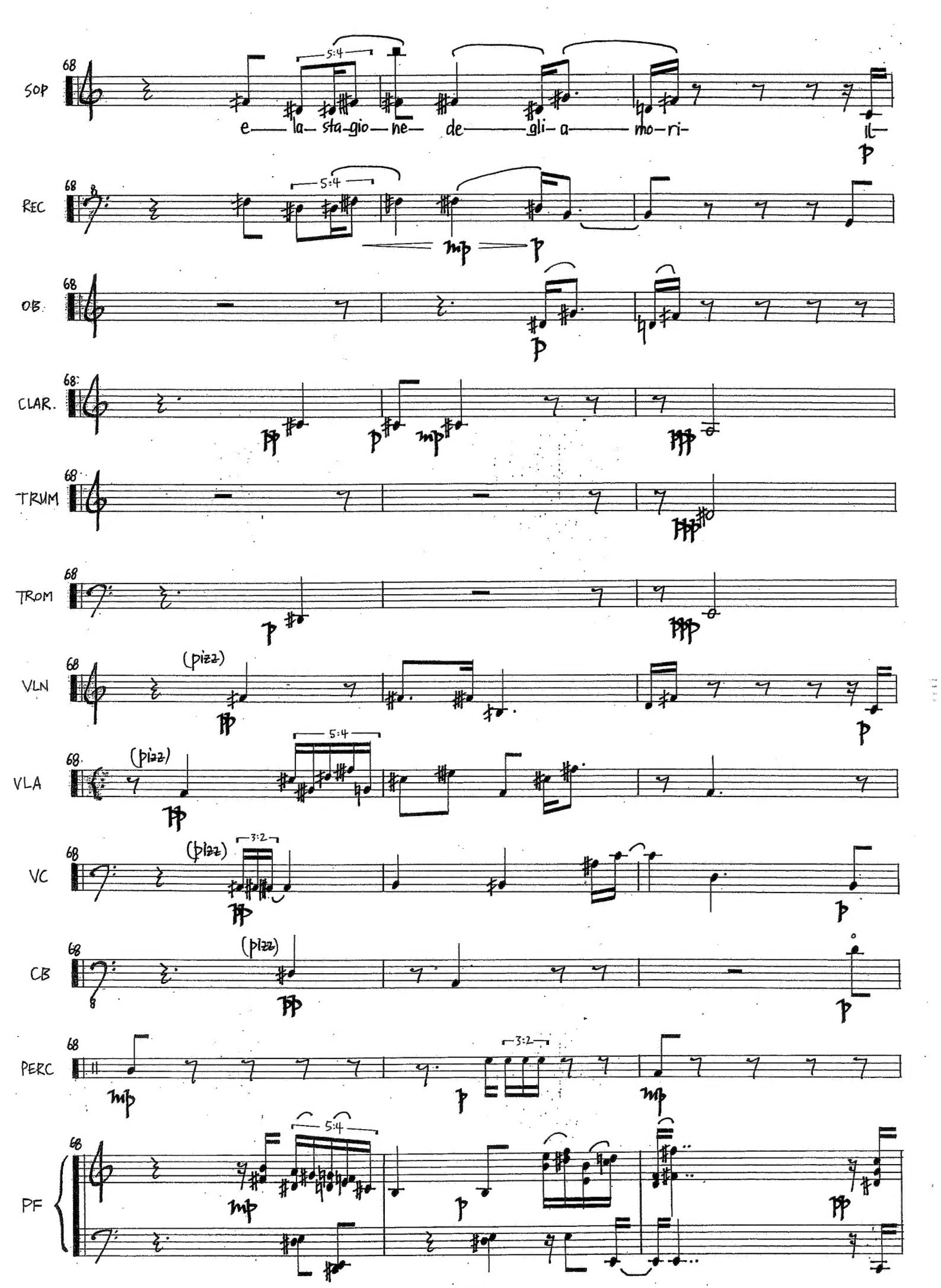

80sec.
SOP
54
ting
pp
80sec.
Flz → normale
REC
54
ppp
80sec.
OB.
54
80sec.
Flz → normale
CLAR.
54
ppp
80sec.
TRUM
54
ppp
80sec.
TROM
54
ppp
80sec.
ricochet
VLN
54
mp
ppp
80sec.
ricochet
VLA
54
mp
ppp
80sec.
ricochet
VC
54
mp
ppp
80sec.
ricochet
CB
54
mp
ppp
80sec.
swirl gently
PERC
54
pppp
80sec.
pluck together
l.v.
l.v.
PF
54
pp

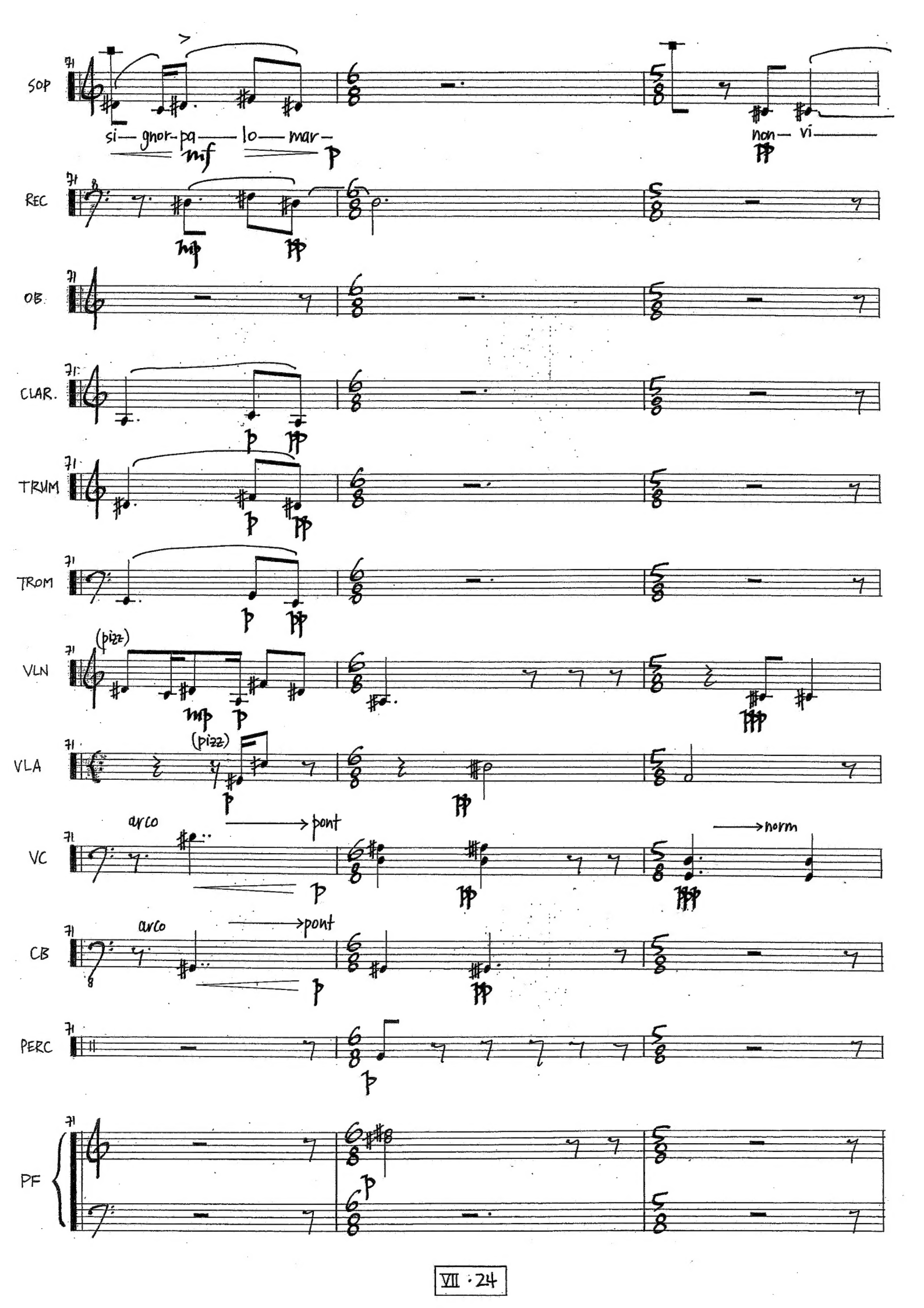

♩= 96
tongue slap!
(low pitch)
the tongue slaps should always completely interupt the singing line, but only briefly - a bit like static interference
SOP
so
no
REC
OB.
CLAR.
TRUM
TROM
VLN
(arco)
→pont
VLA
pizz
arco
→pont
→horn
VC
(arco)
→pont
→horn
CB
(arco)
→pont
→horn
PERC
PF

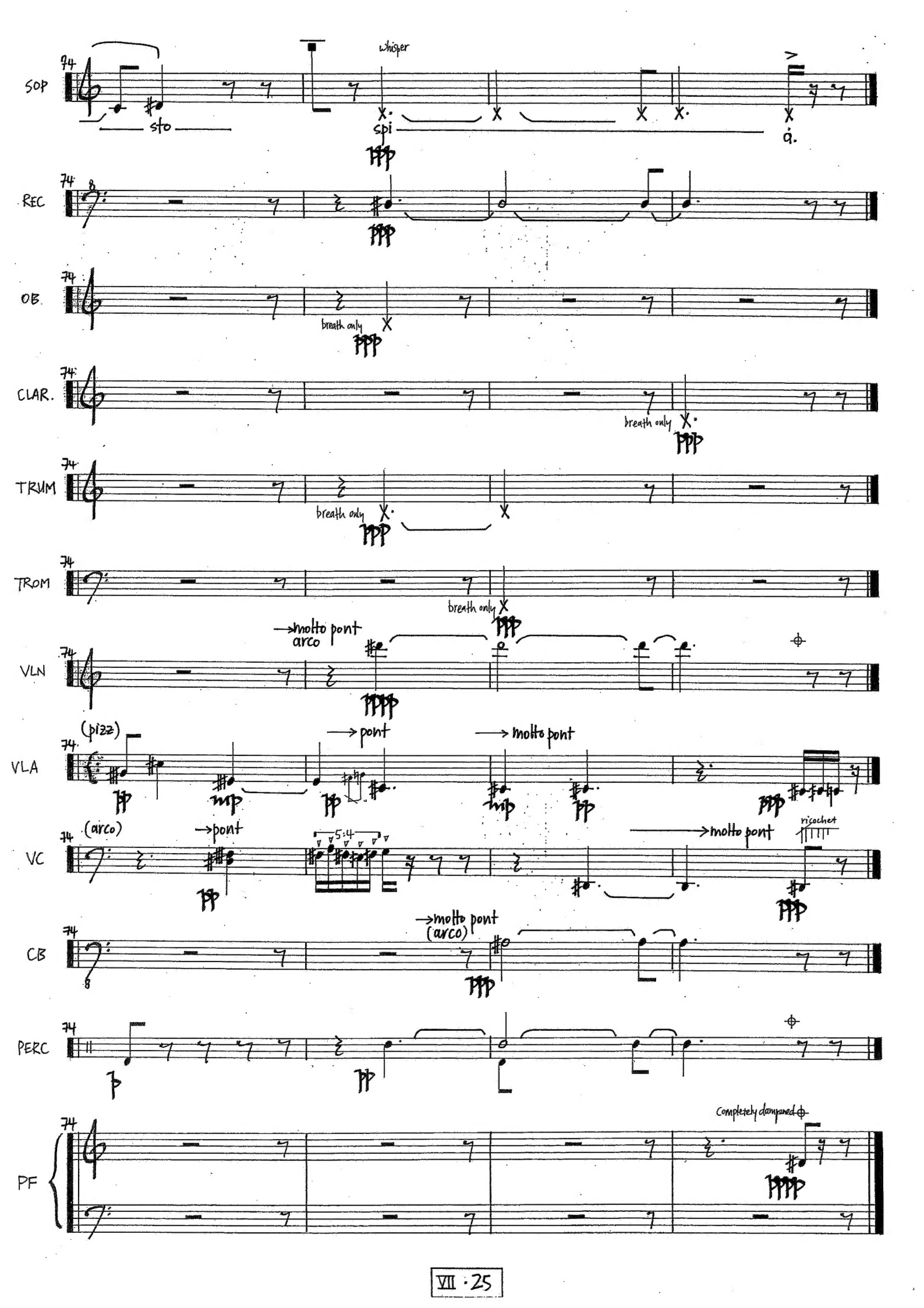

SOP
(higher pitch)
5:4
u
gradual transition
e tur-lu-ru ghe ne
pa ti
(middle of range)
o
REC
OB
5:4
breath only
CLAR.
breath only
TRUM
TROM
VLN
pizz
5:4
VLA
pizz
5:4
3:2
VC
pizz
CB
pizz
PERC
5:4
PF


SOP
REC
OB
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
62
4:3
ma
o
e
fe
mi
na
slack.
klack.
(pizz)
snap pizz!
arco
l.v.
una corda


SOP
REC
OB.
CLAR.
TRUM
TROM
VLN
VLA
VC
CB
PERC
PF
65
7:6
3:2
i — gu — sci-sba-to-no — u — no — sul-la → l — tro
arco → pont
pizz → horm
(pizz)
pizz
tre corde


SOP
e la sta-gio-ne de gli a mo-ri- il
REC
OB.
CLAR.
TRUM
TROM
VLN
(pizz)
VLA
(pizz)
VC
(pizz)
CB
(pizz)
PERC
PF


SOP
si— gnor- pa— lo— mar—
mf
p
non— vi—
REC
mp
pp
OB.
CLAR.
p
pp
TRUM
p
pp
TROM
p
pp
VLN
(pizz)
mp
p
pp
VLA
(pizz)
p
pp
VC
arco
pont
p
pp
norm
ppp
CB
arco
pont
p
pp
PERC
p
PF
p


SOP
sto
whisper
spi
a.
REC
OB.
breath only
CLAR.
breath only
TRUM
breath only
TROM
breath only
VLN
→molto pont
arco
VLA
(pizz)
→pont
→molto pont
VC
(arco)
→pont
5:4
→molto pont
ricochet
CB
→molto pont
(arco)
PERC
PF
Completely dampened